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ENGLISH LANGUAGE TEACHING®

The Teacher

Trevor Hill
***Masters
of Comedy***

Robert Kuźma
***Be funny
or be forgotten***

Radosław Waluda
***Twinkle, twinkle
falling star...***



Gimnazjum
Young Learners

ISSN 1644-2059



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Solutions

Laugh your head off

Humour or humor is the tendency of particular cognitive experiences to provoke laughter and provide amusement. The term derives from the humoral medicine of the ancient Greeks, which taught that the balance of fluids in the human body, known as humours (Latin: humor, "body fluid"), controlled human health and emotion. (Wikipedia)

But why is humour important in teaching English as well as other subjects?

There is a great deal of aspects in which it proves to be useful. It creates a positive classroom atmosphere, holds learners' attention, reduces anxiety, encourages learner involvement or fosters intrinsic motivation.

What is more, it promotes comprehension and knowledge retention, greatly boosts self-confidence and curbs undesirable behavior. It also improves the quality of learners' and teachers' lives.

Humour can help us introduce a new topic, vocabulary, tense or grammatical structure. It can prepare students for more serious work involving high concentration and various mental processes. We can conclude a lesson and, thanks to the sense of humour, it makes it memorable and far more enjoyable for both students and their teacher, as it relieves tension.

It is vital to use humour connected with the particular topic.

Teacher: John. Give me a sentence beginning with 'I'.
 John: I is the...
 Teacher: No, John. You must say "I am" not "I is."
 John: All right. I am the ninth letter of the alphabet.
 (Hutchinson 1985, 86)

This was used while talking about the ordinal numbers.

Humour has become one of the most effective tools used to bring students closer to learning.

There are numerous initiatives involving laughter and fun strictly connected with education, such as 'Anglojęzyczny Festiwal Humoru', organized annually by Igor Pańkow. It is really wise to connect humour with teaching, as it is more and more difficult to keep the students concentrated and involved during the lesson.

You can find more on the topic in this very issue of The Teacher magazine. Robert Kuźma deals with the topic of humour in great detail in his piece of writing entitled 'Be funny or be forgotten – the science of humour for ET's'. Trevor Hill adds some extra content in his material 'Perry and Croft: Masters of Comedy'.

Those who prefer pure knowledge to humorous approach shall not fear, as they can still find tons of content to satisfy their information hunger 😊

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If reading *The Teacher* has inspired you to contribute an article of your own to the magazine, please send it to the editor: ✉ editor@teacher.pl



TEACH BIG

- 4 Episode 10 - Zrozumieć świat po angielsku – nowe umiejętności przedszkolaka
Anna Parr-Modrzejewska

METHODS

- 12 Twinkle, twinkle falling star...
How an old dog learnt new tricks
Radosław Waluda

OXFORD TRENDS

- 18 Coming of age as a teacher
Anna Parisi
- 20 The many challenges of academic writing for ESL
Ann Snow

CAMBRIDGE TRENDS

- 23 Language learning with digital video
Ben Goldstein and Paul Driver

BRITISH CORNER

- 28 Famous and not so famous Brits
Colin Ellis

YOUNG LEARNERS

- 33 Take away corner
Ola Komada & Grzegorz Śpiewak

METHODS

- 37 Be funny or be forgotten – the science of humour for ET's
Robert Kuźma

ELT

- 47 Being in tune with our students - mission possible!
Małgorzata Neckowicz

TRENDS

- 51 How to deal with 'podręcznik wieloletni'?
Ewa Ostarek

CULTURE

- 56 Perry and Croft: Masters of Comedy
Trevor Hill

GIMNAZJUM

- 62 Przykładowy egzamin gimnazjalny
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Episode 10

Zrozumieć świat po angielsku – nowe umiejętności przedszkolaka

Anna Parr-Modrzejewska

Rok 2015 przynosi Państwu kontynuację popularnej serii Macmillan Teach BIG. Na dobry początek wracamy po raz kolejny do najmłodszych uczniów, ich unikalnych potrzeb rozwojowych, językowych, a co za tym idzie także pedagogicznych.

Mały uczeń jest wyzwaniem dla każdego nauczyciela, również języka angielskiego, przede wszystkim dlatego, że jego edukacja formalna dopiero się zaczyna. Przedszkole to czas, kiedy nie możemy jeszcze korzystać z wiedzy i umiejętności zdobytych przez dzieci na wcześniejszych etapach nauki, gdyż one dopiero te umiejętności nabędą. Nie możemy polegać nie tylko na podstawowej wiedzy uczniów ale także na takich elementach edukacji, które w innych sektorach uważamy za oczywiste, czyli umiejętnościach aktywnego słuchania, logicznego myślenia czy czytania i pisanie. Skoro nie są dostępne takie podstawowe narzędzia zdobywania wiedzy, na czym możemy oprzeć swoje działania edukacyjne? W jaki sposób możemy dotrzeć do dzieci i wyposażać je w podstawowe umiejętności posługiwania się językiem obcym? Jak zapewnić równowagę między zabawą i nauką? Na te pytania postaram się odpowiedzieć w oparciu o praktyczne przykłady aktywności przyjaznych małym uczniom.

Najważniejszą rzeczą, o której powinniśmy zawsze pamiętać jako nauczyciele najmłodszych

Anna Parr-Modrzejewska



Dr Anna Parr-Modrzejewska jest pracownikiem Instytutu Anglistyki Uniwersytetu Łódzkiego. Jako absolwentka pedagogiki przedszkolnej i wczesnoszkolnej specjalizuje się w badaniach nad nauczaniem języka angielskiego w grupach najmłodszych uczniów. Jest aktywnym nauczycielem wszystkich grup wiekowych od 2001 roku, metodykiem, trenerem, autorem podręczników i egzaminatorem maturalnym.

uczniów jest to, że my nie uczymy języka za pomocą języka. Nigdy nie słyszałam o nauczycielu, który opowiadałby przedszkolakom historie o niezwykłych przygodach zaimka osobowego albo perypetiach czasownika posiłkowego. Uczymy języka angielskiego używając do tego - może nie do końca świadomie - narzędzi z językiem nie mających nic wspólnego. Posiłkujemy się w naszej pracy wiedzą z obszaru edukacji społecznej, matematycznej, środowiskowej, itp. Dzięki temu budujemy kontekst zrozumiały dla ucznia i naturalny dla użycia języka obcego. Jednocześnie musimy jednak pamiętać, że korzystając z zasobów innych obszarów edukacyjnych wspieramy ogólny, a nie tylko językowy, rozwój dzieci.

Nauka (nie tylko języka) w przedszkolu jest wielowymiarowa (Duffy, 2006). Początek edukacji formalnej to moment przejścia ze środowiska domowego do grupy rówieśniczej. Jednym z podstawowych elementów staje się aspekt **społeczny**. Dzieci wspólnie się bawią i uczą się od siebie nawzajem. Zabawy w grupie przedszkolnej są bardzo **interaktywne**. Głównym elementem gier jest ruch i współpraca, która w tym wieku dopiero się kształtuje. Ważną rolę w aktywności naszych małych uczniów odgrywa **zmysły**. Dzieci uczą się, aktywnie korzystając głównie ze zmysłów słuchu, wzroku i dotyku. Ponieważ nie możemy polegać na wcześniej nabytych umiejętnościach, w naszej praktyce dużą rolę odgrywać powinny zadania opierające się na tych **naturalnych zdolnościach** małych uczniów. Przedszkole to też czas nauki opartej o **aktywność fizyczną**. Nasi mali uczniowie przejawiają naturalną potrzebę ruchu i chętnie angażują się w zadania wymagające skakania, tańczenia czy odgrywania scen całym ciałem. Świetnie sprawdzają się opowiadania i piosenki, które można odegrać z dziećmi. Szukajmy takich tekstów, które w sposób prosty i w zrozumiałym dla dzieci kontekście pozwolą na wykorzystanie ruchu do lepszego zrozumienia znaczenia tekstu bez konieczności jego tłumaczenia. Zabawy ruchowe są nieodzownym elementem każdego zajęcia również z powodu bardzo krótkiego okresu utrzymania uwagi. Propozycją zabawy integrującą wszystkie opisane wyżej elementy jest ciuciubabka z instrukcjami:

- Dzieci stają w kole
- Zaproś do środka jednego ucznia, zawiąż mu chustką oczy i obróć kilka razy

- Zadaniem dziecka z opaską na oczach jest kogoś złapać, reszta ucieka
- Kiedy ktoś zostanie złapany, staje sztywno naprzeciwko łapiącego
- Wskaż palcem część ciała, którą będzie mógł dotknąć (np. oczy) – dzieci mówią chórem (np. eyes!)
- Łapiący może dotknąć tylko wyznaczonej części ciała złapanego – zgaduje, kto to
- Jeśli mu się nie uda, pokazujesz kolejną część ciała, itd.
- Kiedy zgadnie, złapany staje się łapiącym i dzieci grają ponownie

źródło: Hello Cheeky Teacher's Book

Mądrze zaplanowany element ruchu pozwala nam też na łatwiejsze zarządzanie dyscypliną w grupie maluchów. Jeśli chodzi o dyscyplinę, warto wprowadzić do cotygodniowego spotkania z językiem angielskim elementy zabawy w „**hasło-odzew**”. Taka podstawowa interakcja między dziećmi a nauczycielem służy dyscyplinie, ale także daje dzieciom poczucie skutecznego nawiązania kontaktu w języku obcym, co z kolei wpływa na ich motywację do dalszej nauki. Ten element kształcenia Duffy określa jako **responsywność**. Kolejną cechą skutecznej edukacji przedszkolnej jest, co może zaskakujące, **rutyna**. Powtarzalność i przewidywalność pewnych elementów zapewnia dzieciom poczucie bezpieczeństwa, a nam pozwala na łatwiejsze zarządzanie grupą. Warto umówić się z uczniami na konkretne sygnały i reakcje językowe, które będą stałym elementem zajęć i będą pomagały dzieciom zrozumieć i wykonać polecenia nauczyciela.



Come to me, come to me,
make a circle
one..., two..., three!

One, two, three, one,
two, three, make a
line in front of me!



One, two, three,
eyes on me!

Class!
(class, class!)

One, two, eyes on you!

Yes!
(yes, yes!)



Jednak najważniejszą chyba cechą przedszkolnej edukacji językowej jest możliwość osiągnięcia doskonałego wyniku. Pomiędzy czwartym a siódmym rokiem życia otwiera się bowiem **okno rozwojowe**, tworząc idealne warunki do wprowadzenia nauki języka obcego (Toukama-Espinosa, 2001). W tym wieku dzieci traktują naukę języka jak grę i nie mają jeszcze wykształconej blokady w jego użyciu. Jako nauczyciele języka angielskiego w przedszkolu mamy szansę jako pierwsi wzbudzić w dzieciach zainteresowanie światem poznawanym w obcym języku. Mamy wielki przywilej uczestniczyć w ich przygodzie z edukacją, wprowadzając jakby przy okazji elementy językowe, które mają szansę zostać naturalnie przyswojone jako element tej nowej wiedzy.

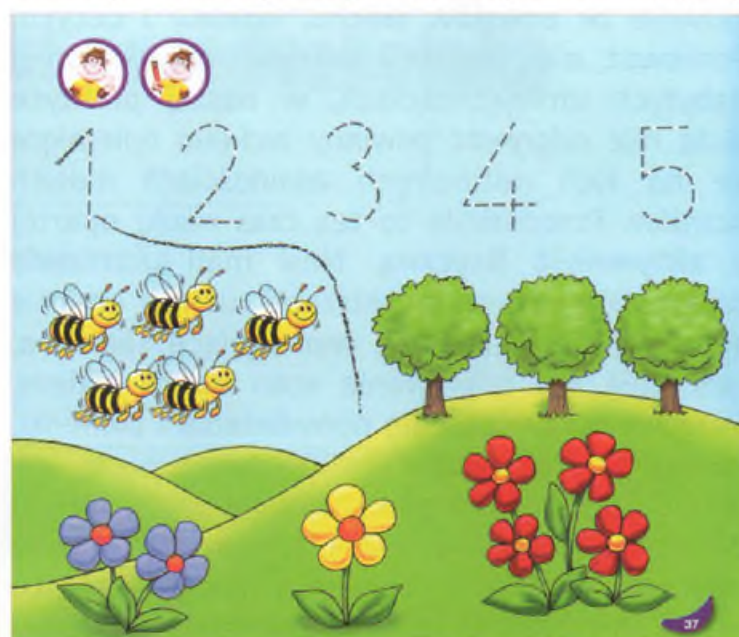
Tyle już potrafisz!

Do poznawania świata przedszkolaki nie wykorzystują wcześniej posiadanej wiedzy i umiejętności, tylko ich naturalne instynkty i predyspozycje, które Claxton i Carr (2004) definiują jako gotowość, możliwość i chęć do efektywnego zaangażowania się w proces edukacyjny. Te predyspozycje pozwalają dzieciom na osiągnięcie coraz to wyższych stopni rozwoju emocjonalnego, poznawczego i społecznego, a także ułatwiają im zrozumienie samego procesu uczenia się. Pozwalają one dzieciom na efektywne uczestniczenie w zajęciach przedszkolnych pod warunkiem, oczywiście, że są one odpowiednio wykorzystywane przez nauczyciela.

Przyjrzyjmy się nieco bliżej tym mikro-umiejętnościom, które umożliwiają dzieciom rozpoczęcie nauki języka angielskiego w przedszkolu. Wsparciem dla rozwoju emocjonalnego są naturalna **ciekawość** i **spostrzegawczość**. Ciekawość to ta cecha dzieci, która pozwala im na uczestniczenie w opowiadaniu historyjek. Dobrze skonstruowane opowiadanie na lekcji języka angielskiego ma cztery podstawowe cechy: jest *powtarzalne*, *przewidywalne*, *interaktywne* i *zbudowane wokół jednej frazy komunikacyjnej*. Dzięki takiej konstrukcji jesteśmy w stanie utrzymać uwagę dzieci, zachęcić je do aktywnego uczestniczenia w opowiadaniu i nauczyć konkretnych struktur w zrozumiałym dla nich kontekście.

Spostrzegawczość natomiast jest tą cechą, którą 4-5 latki bardzo chętnie rozwijają, angażując się w zabawy wzrokowe i rozwiązując zagadki

wizualne. Proponując dzieciom na lekcji angielskiego zabawy oparte na tej umiejętności, wspieramy różne obszary rozwojowe. Poniższy przykład wykorzystuje kontekst edukacji przyrodniczej i matematycznej do nauki języka angielskiego, proponując dzieciom wyzwanie w postaci zadania-zagadki do rozwiązania. Zadaniem dzieci jest nie tylko nazwanie elementów obrazka (zakres edukacji językowej) ale także ich policzenie (edukacja matematyczna) i połączenie ich z odpowiednimi cyframi (rozumowanie), które trzeba jeszcze napisać po śladzie (mała motoryka).



- Uczniowie wskazują na obrazku *tree, bee, red flower, blue flower, yellow flower*;
- Uczniowie liczą obiekty na obrazku i łączą je z odpowiednimi cyframi
- Uczniowie piszą cyfry po śladzie
- Uczniowie odpowiadają na pytania *How many (trees) can you see?*

źródło: Cheeky Monkey 1 BusyBook str. 37

Dzieci w wieku przedszkolnym mogą jeszcze nie znać cyfr, dlatego powinny one być napisane po kolei, żeby było łatwo również je policzyć. Takie zadanie na poziomie językowym służy utrwaleniu wprowadzanego słownictwa, powtórzeniu nazw kolorów i liczb. Na poziomie pozajęzykowym natomiast wspiera rozwój poznawczy w zakresie liczenia i postrzegania.

Ważnymi predyspozycjami przedszkolaków są **wyobrażenia** i rozwijające się z wiekiem **logiczne myślenie**. Wyobraźnię dzieci na zajęciach języka angielskiego wykorzystujemy w zadaniach dających dzieciom możliwość kreatywnej interpretacji przedstawionego materiału. Z kolei logiczne myślenie angażujemy, proponując im

zadania wymagające zastanowienia się i głębszej analizy materiału, która prowadzi do trwalszego zapamiętywania. W poniższym przykładzie dzieci muszą użyć wiedzy pozajęzykowej, żeby podjąć właściwe decyzje, jednocześnie utrwalając słownictwo i podstawowe frazy językowe. Proponując takie wyzwanie tworzymy sytuację, w której dla dzieci logiczne myślenie staje się ważniejsze od języka, w jakim wykonują to zadanie i przy odrobinie szczęścia uda im się zapomnieć, że rozwiązują zagadkę po angielsku, a materiał językowy zostanie przyswojony w sposób bardziej naturalny.



Unit 2 The Snowman

Lekcja 2

- Uczniowie wskazują obrazki opisywane przez nauczyciela *It's snowing/sunny*
- Uczniowie łączą ubrania z właściwą pogodą
- Uczniowie nazywają ubrania, jakie nosi się w opisywaną przez nauczyciela pogodę
- Uczniowie biegają po klasie – na hasło nauczyciela *It's snowing/sunny!* zakładają na niby właściwe ubrania - mówiąc, co zakładają
- Nauczyciel zachęca dzieci do tworzenia zdań *I've got my... (scarf) on* - pokazując odpowiedni gest
- Na sygnał *Go!* dzieci znowu biegają itd.

źródło: Cheeky Monkey 2 Busy book str. 11

Ważną cechą małych uczniów jest umiejętność dokonywania wyboru i przenoszenia 'starej' wiedzy na nowe sytuacje. Oba te elementy należą do obszaru rozwoju poznawczego dzieci i podlegają dynamicznym zmianom w okresie przedszkolnym. Na lekcji języka angielskiego umiejętność wyboru jest najczęściej wykorzystywana w zadaniach

typu *odd one out*, kiedy dzieci wybierają spośród kilku obrazków (kart obrazkowych) ten, który nie pasuje do reszty. Może to być również zadanie polegające na tworzeniu zbiorów tematycznych z rozrzuconych na dywanie kart obrazkowych. Takie zadania są również przykładami zagadek – wyzwań, które mają potencjał, żeby zaabsorbować uwagę ucznia na tyle żeby „zapomnieć”, że posługuje się angielskimi nazwami przedmiotów. Jest to możliwe, ponieważ plastyczny umysł małego ucznia, zajęty ważnym zadaniem wyboru właściwych obrazków, nie monitoruje użycia języka i pozwala uczniowi posługiwać się nim niejako przy okazji.

Dobrym przykładem przenoszenia znanej wiedzy na nową sytuację jest natomiast opisywanie nowopoznanych przedmiotów, stosując znane nazwy kolorów. Jednak nie tylko pojedyncze wyrazy (np. *big, small, red, blue*, itp.) mogą podlegać takiemu transferowi. Podobny potencjał mają też proste frazy komunikacyjne, np. *It's a..., I've got a..., I like...*, itp., które również mogą pojawiać się w różnych kontekstach, a ich powtarzanie wpływa pozytywnie na utrwalanie całych struktur.

Jako że nauka języka angielskiego w przedszkolu odbywa się w grupie, ważną rolę odgrywają w niej dwie podstawowe umiejętności społeczne: **naśladowanie i współpraca**. Dzięki naturalnej potrzebie naśladowania mali uczniowie mogą brać aktywny udział w zajęciach, zarówno naśladowując nasze ruchy w celu wyjaśnienia znaczenia wyrazów, jak i współpracując z innymi uczniami w czasie wspólnego wykonywania różnych zadań. Zarówno opowiadania jak i piosenki w kontekście przedszkolnym mają ogromny potencjał do wykorzystania gestu i elementów dramy do nauki języka angielskiego.

The toys song CD2 track 12

Peep, peep! I'm a robot.
Come and play with me.

Choo, choo! I'm a train.
Come and play with me.

Boing, boing! I'm a ball.
Come and play with me.

Growl, growl! I'm a teddy bear.
Come and play with me.

Robot, train, ball, teddy bear.
Come and play with me.

źródło: Hello Cheeky str. 42

Peep, peep! I'm a robot. (wykonuj mechaniczne ruchy imitujące ruchy robota)
Come and play with me. (kiwnij ręką na dowolną osobę)
Choo, choo! I'm a train. (wykonuj rękami okrężne ruchy jak koła lokomotywy)
Come and play with me.
Boing, boing! I'm a ball. (podskocz)
Come and play with me.
Growl, growl! I'm a teddy bear. (rozłóż ręce i kiwaj się na boki)
Come and play with me.
Robot, train, ball, teddy bear.
Come and play with me.

The goodnight song CD2 track 15

Goodnight, robot.
 Peep, peep, peep!

Goodnight, train.
 Choo, choo, choo!

Goodnight, ball.
 Boing, boing, boing!

Goodnight, teddy bear.
 Growl, growl, growl!

źródło: Hello Cheeky str. 46

Goodnight, robot. (pomachaj ręką)
Peep, peep, peep! (wymów ten dźwięk zatykając sobie nos)
Goodnight, train.
Choo, choo, choo! (wykonuj rękami okrężne ruchy jak koła lokomotywy)
Goodnight, ball.
Boing, boing, boing! (podskocz)
Goodnight, teddy bear.
Growl, growl, growl! (rozłóż ręce i kiwaj się na boki)

- Postaw skrzynię z zabawkami (robot, pociąg, piłka, miś) w środku koła
- Zaproś jedno dziecko do środka koła – będzie rozdawać zabawki
- Chodźcie dookoła, śpiewając zdania z piosenki i wykonując odpowiednie ruchy
- Dziecko w środku decyduje, do kogo "idzie" każda zabawka
- Na koniec dzieci rozbiegają się
- Trzeba złapać kogoś z zabawką – dzieci mówią razem, jaką zabawkę złapały
- Stańcie ponownie w kole – ale tak, aby skrzynia była też w kole
- Zaśpiewajcie *the goodnight song*
- Kiedy pada nazwa zabawki, trzeba ją podawać po kole, aż dojdzie do skrzyni
- Podawajcie zabawki w jedną i w drugą stronę koła
- Na koniec powiedzcie chórem *goodnight* wszystkim zabawkom w skrzyni

źródło: Hello Cheeky unit 6

Pomóż mi zrozumieć!

Jak już wcześniej wspomniałam, nasza praca w przedszkolu nie polega jedynie na nauczaniu języka angielskiego. Nasza rola jest o wiele ważniejsza i bardziej złożona, a polega na wspieraniu ogólnego rozwoju dziecka. Naszym zadaniem jest nie tylko wyposażenie uczniów w podstawowe narzędzia prostej komunikacji ale również, a może przede wszystkim, dbanie o ich rozwój społeczny, poznawczy czy emocjonalny. Dzięki wsparciu innych obszarów rozwojowych dzieci nauka języka staje się integralnym elementem procesu edukacyjnego, a umieszczenie struktur w szerszym kontekście pozwala im na ich łatwiejsze przyswojenie. Aby to było możliwe, potrzebna jest dobrze przemyślana struktura jednostki lekcyjnej.

Z perspektywy całej edukacji przedszkolnej język angielski zajmuje jedynie chwilę w ciągu pełnego wrażeń dnia. Dzieci spędzają w grupie cały dzień i są zanurzone w zabawie z innymi. Nasza propozycja musi być na tyle atrakcyjna, żeby mali uczniowie zechcieli oderwać się od zabawy w zamek, lalek i wymyślonej autostrady pełnej niebezpieczeństw i razem z nami odbyli krótką podróż do innego wymyślnego świata – w języku angielskim. Aby ta krótka przygoda z językiem angielskim pochłonęła ich uwagę i pozostawiła trwałe ślady w pamięci, musimy **zadbać o właściwą strukturę lekcji**. Z jednej strony zależy nam na tym, żeby dzieci dobrze się bawiły i żeby nauka angielskiego kojarzyła im się z zabawą, ale z drugiej zarówno nam jak i rodzicom zależy na efektywności tych działań. Ta równowaga jest dość krucha i często szala przechyla się w jedną lub drugą stronę. Zajęcia oparte wyłącznie na zabawie mogą być atrakcyjne dla dzieci, ale brak efektów dydaktycznych może być frustrujący dla dorosłych. Z drugiej strony nacisk na efektywność nauki może pozbawić nasze lekcje niezbędnego elementu zabawy i zdemotywowwać przedszkolaki. Jak zatem osiągnąć równowagę i proponować zajęcia spełniające oczekiwania rodziców, atrakcyjne dla dzieci i satysfakcjonujące dla nas samych?

Sekret leży we właściwej strukturze jednostki lekcyjnej. Miller (1999) proponuje cztery modele pracy w klasie, oparte na filozofii edukacji holistycznej i odwołujące się do wcześniej omówionych predyspozycji u małych uczniów:



Spójrzmy na praktyczne zastosowanie teorii Millera na przykładzie konkretnej lekcji. Zaczynamy od fazy transmisji, w której kluczową rolę odgrywa nauczyciel, przedstawiając uczniom treść w odpowiednim kontekście. W edukacji przedszkolnej naturalnym kontekstem dla języka angielskiego jest opowiadanie, które angażuje uwagę i uruchamia predyspozycje odpowiedzialne za postrzeganie i logiczne myślenie. Oczywiście, żeby opowiadanie było zrozumiałe, musi być wzbogacone obrazem, ruchem i stwarzać jak najwięcej okazji, aby dzieci mogły aktywnie uczestniczyć w opowiadanej historii - na przykład imitując nauczyciela. Poniższy przykład ilustruje opowiadanie oparte na kartach obrazkowych i języku ciała nauczyciela. Jest ono jednak tak skonstruowane, że aż się prosi o interpretację ruchową!



Unit 4 Good Morning!

Narrator: there's a lot on noise on the farm today. Listen, a cow, a sheep, a duck, a horse (point to the animals)

Cow: Good morning duck (point to the duck)

Duck: Good morning sheep (point to the sheep)

Sheep: Good morning horse (point to the horse)

Horse: Good morning cow (point to the cow)

Cow: Come on everyone! Oh dear, a puddle! Let's jump! One, two, three, jump! Oh dear, I'm dirty!

Sheep: One, two, three, jump! Oh dear, I'm dirty!

Duck: One, two, three, jump! Oh dear, I'm dirty!

Horse: One, two, three, jump! Oh dear, I'm dirty too!

Cow: Uh-oh! We're in trouble!

All animals: Good morning! Good morning! Wake up Farmer Brown! Cow's dirty. Help! Sheep's dirty. Help! Duck's dirty. Help! Horse's dirty. Help! Farmer Brown, we're dirty! Please help us now!

Farmer Brown: Oh dear!

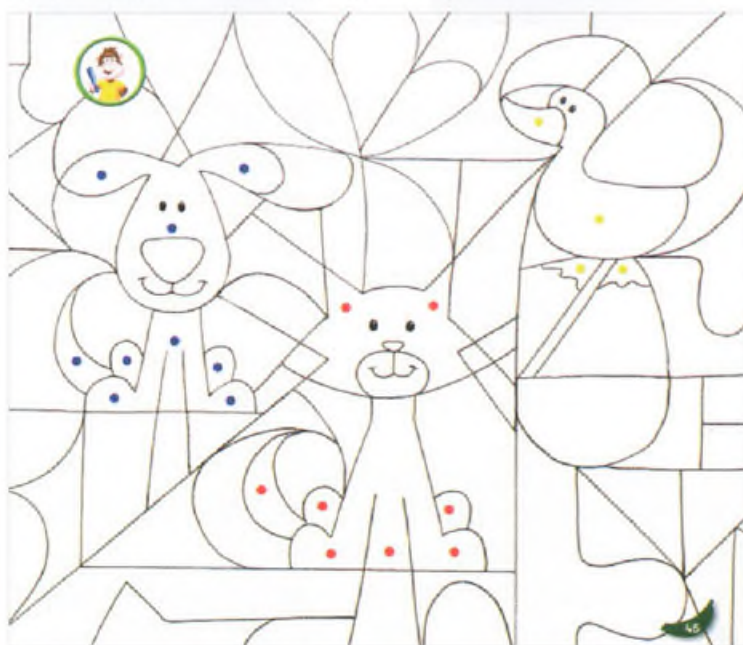
All animals: Thank you Farmer Brown.

Sugestie dla nauczyciela:

- Przeczytaj opowiadanie w kole, pokazując dzieciom karty obrazkowe
- Przygotuj karty obrazkowe ze zwierzętami
- Na podłodze zrób "kałużę" z niedbale rozłożonego koca lub długiej wstążki
- Stańcie dookoła 'kałuży'
- Powiedz rolę narratora, pokazując odpowiednie karty obrazkowe i zachęcając dzieci do wydawania dźwięków odpowiedniego zwierzątka
- Pokazuj po kolei karty, zachęcając dzieci do machania rączką i witania odpowiednich zwierząt (rób pauzy najpierw przed nazwami zwierząt, a potem tylko machaj ręką, zachęcając dzieci do samodzielnego opowiadania)
- Pokaż kartę z krówką i powiedz jej rolę, wskazując kałużę i zachęcając dzieci do liczenia na paluszkach: 1, 2, 3.
- Wskoczcie na koc, zróbcie niezadowolone miny i otrzepcie się z 'brudu'
- Wyskoczcie z koca i powtórzcie to samo dla wszystkich zwierząt
- Załóż kapelusz jednemu dziecku i pokaż mu, że ma udawać, że śpi
- Powiedz rolę wszystkich zwierząt, zachęcając dzieci do samodzielnego opowiadania
- Stań za dzieckiem 'farmerem', weź jego rączkę i udawaj, że polewasz wszystkich wodą z konewki, zachęcaj dzieci, żeby się 'myły'
- Powiedzcie razem ostatnią kwestię.

W fazie **transakcji** zadaniem ucznia jest często rozwiązanie jakiegoś problemu. Na tym etapie lekcji zachęcamy dzieci do aktywnej interakcji z materiałem, do zabawy z nim i manipulacji. W tym etapie lekcji dzieci wykorzystują naturalną

ciekawość, percepcję i umiejętność rozumowania. To ten moment, kiedy umysł ucznia zajęty rozwiązywaniem zagadki uczy się struktur językowych niejako przy okazji.



- Poproś dzieci, żeby pokolorowały zaznaczone pola na właściwe kolory
- Zapytaj uczniów, jakie zwierzątka ukryły się na obrazku
- Poproś, żeby dzieci powiedziały, jakiego koloru są zwierzątka

źródło: Książka Ucznia Cheeky Monkey 1 str. 45

Takie zadanie stanowi wyzwanie dla czterolatka i staje się tym samym ciekawe i absorbujące. Dodatkowo wymaga ono precyzji ruchów, a więc wspiera rozwój małej motoryki, niezbędnej do późniejszego pisanie. Przy okazji dzieci ćwiczą nazwy zwierząt i kolorów. W mojej grupie przedszkolaków takie zadanie zawsze jest świetnym pretekstem do interakcji przy użyciu struktur: *Can I have a (red) crayon? → Here you are → Thank you.* Wspiera jednocześnie rozwój społeczny dzieci i jest stałym elementem moich lekcji.

Następną fazą zajęć językowych jest **transformacja**. Jest to ten moment, w którym uczniowie, korzystając z nowych narzędzi językowych, opisują znaną im rzeczywistość. Poniższy przykład ilustruje kolejny stały element moich lekcji z maluchami:

- Uczniowie pokazują na rysunku *dirty hands / clean hands*
- Uczniowie rysują drogę, pomagając Ellie umyć ręczki
- Uczniowie pokazują każdą czynność

- Wspólnie zaśpiewajcie piosenkę, wykonując odpowiednie gesty



Dirty hands CD1 track 54 (Mulberry bush tune)

Look at my dirty hands,
Dirty hands,
Dirty hands.
Look at my dirty hands.
Yuk, yuk, yuk!

This is the way I wash my hands,
Wash my hands,
Wash my hands.
This is the way I wash my hands.
Wash, wash, wash!

Look at my clean hands,
Clean hands,
Clean hands.
Look at my clean hands.
Clean, clean, clean!

źródło: Cheeky Monkey 1 Książka ucznia str. 47-48

Zadania takiego typu odnoszą się do obszaru edukacji społecznej dzieci i doskonale nadają się do wprowadzenia jako rutynowy element dnia w przedszkolu. Za każdym razem, kiedy dzieci idą umyć ręczki, mogą po drodze do łazienki śpiewać pierwszą zwrotkę, drugą w trakcie mycia rączek i trzecią, gdy wracają do klasy. W ten sposób stworzymy autentyczny kontekst użycia języka i pomożemy dzieciom zapamiętać zarówno elementy leksykalne jak i dosyć złożone konstrukcje zdaniowe.

Ostatni etap lekcji to **powiązanie**. Ta faza lekcji charakteryzuje się współpracą i wzajemnym

naśladowaniem. Zbiera ona wprowadzone wcześniej i przeciwiczone umiejętności w postaci wspólnej zabawy. Typowym elementem charakterystycznym dla tej fazy jest piosenka wzbogacona odpowiednimi ruchami.

Lesson 3

Farmer Brown CD2 track 61 (Old Macdonald had a farm tune)

Farmer Brown has a farm.
E-I-E-I-O.

On the farm there is a duck.
Quack, quack! Quack, quack!
E-I-E-I-O.

On the farm there is a cow.
Moo, moo! Moo, moo!
E-I-E-I-O.

On the farm there is a horse.
Neigh, neigh! Neigh, neigh!
E-I-E-I-O.

On the farm there is a sheep.
Baa, baa! Baa, baa!
E-I-E-I-O.

Farmer Brown has a farm.
E-I-E-I-O.


źródło: Cheeky Monkey 1 Busy Book str. 26

- Ułóż na podłodze w sporej odległości od siebie karty obrazkowe: *farm, duck, cow, horse, sheep*.
- Poproś dzieci, żeby stanęły przy karcie, której nazwę podasz – powiedz *On the farm there is a (duck)*, po kolei wymieniając wszystkie zwierzęta
- Stańcie razem w kole wokół obrazka farmy
- Powiedz razem z dziećmi pierwszy wers, idąc w kółko
- Przejdźcie wężykiem do obrazka z kaczką i zatoczcie wokół niej kółko, mówiąc drugi wers i poruszając się jak kaczuszki itd.
- Zróbcie to samo śpiewając z muzyką – zaczynając i kończąc wokół karty z farmą

Tak skonstruowana lekcja pozwala małym uczniom przyswoić materiał leksykalny w zrozumiałym dla nich kontekście. W efekcie dzieci pamiętają nie tylko pojedyncze wyrazy, ale są w stanie posługiwać się całymi strukturami zdaniowymi i z czasem przenosić je na inne konteksty.

Co jest najważniejsze?

Na czym więc polega efektywne nauczanie języka angielskiego dzieci, które nie posiadają jeszcze wykształconych podstawowych umiejętności językowych, na których moglibyśmy oprzeć nasze działania?

Po pierwsze, przygotowując zajęcia dla dzieci musimy myśleć nie o ich umiejętnościach ale o naturalnych predyspozycjach, z jakimi przychodzą do przedszkola i z których korzystają, zdobywając nową wiedzę. Po drugie, musimy zadbać o to, żeby proponowane przez nas zadania były dla dzieci atrakcyjne, jednocześnie przemycając treści językowe i rozwijając podstawowe sprawności komunikacyjne. I po trzecie, musimy tak konstruować lekcje, żeby utrzymać uwagę małych uczniów i zapewnić im możliwość interakcji. Przede wszystkim jednak musimy pamiętać, że nie uczymy jedynie języka angielskiego ale jesteśmy współodpowiedzialni za wsparcie ogólnego rozwoju dzieci. To dzięki temu rozwojowi nasi mali uczniowie są w stanie przyswoić w sposób naturalny proponowane przez nas elementy języka obcego. 

Warto przeczytać:

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Twinkle, twinkle falling star...

How an old dog learnt new tricks

Radosław Waluda

"The capacity to learn is a gift. The ability to learn is a skill. The willingness to learn is a choice."
Brian Herbert



I had always despised short courses like CELTA. What can you learn in a four-week course? I am too experienced a teacher. I always thought that I was a good teacher, renowned for a 'student-invigorating manner' and classes full of laughter. This was before I crashed into Cambridge methodology when I was literally stripped of all my awe. They say you can't teach an old dog new tricks. My example, however, proves otherwise, as it was reported that I managed to 'make the greatest progress on the course'. Which, well, left me slightly dumbfounded as to what kind of teacher I had been before.

In search of an effective teacher

Have you ever thought, while on your way out from the classroom, with your voice going, whether what you did with the students was good enough? Your sore throat might indicate that your class was one of the best performances

Radosław Waluda



Radek has been an English teacher for nearly two decades whilst working for a renowned school. He is also a Cambridge English oral examiner, working for the Lang LTC Examination Centre.

He has recently redefined himself as a teacher and has been transformed from being a 'tiger' in the classroom to a meek and mild 'kitten' facilitator. As a teacher he doesn't believe in teaching tenses from rules and misses video comprehension as a complete new skill in a modern language classroom. Apart from teaching, he specializes in language workshops, ranging from presentations to negotiations. Last year he took up a new hobby of fishing for carp, but to no avail and has now become a keen ice-skater.

in the teaching industry. Oh yes, you did your job well. However, one might ask the question: what is a job well done in the classroom? Is it you having one more stab at the present perfect with your laborious presentation or the students chewing over yet another gap filling task in complete silence? So what should the teacher be doing in the classroom in order to be successful?





It is clear as a bell that a good teacher is simply effective. Not a wow with female students or a friendly chatterbox like me, so expansive that students sometimes can't get a word in edgeways. So, imagine my surprise when at the very beginning of my CELTA course I was told that my 'tigerish' manner may lead to increased TTT (teacher talking time) on the verge of being too domineering, thus a bit overwhelming on the students at times. The tutors suggested I stepped back a bit to maximize STT (student talking time) and provide the students with some time to respond rather than pouncing on them and rushing to the next stage. It is now apparent that what I thought was my "excellence" is now a liability. I must be on my guard to avoid this in the classroom where TTT is considered best when it is least and where STT should predominate in the teaching model. The show must go on but sadly no longer with me in the spotlight. I finally realized that the teacher talking in the class most of the time is simply robbing the students of their precious time not to mention their money. This was drawn to my attention when the tutor demonstratively left the classroom when I practically stole the time from the other trainee. Being a time thief made me think as to what really happened during the class, which I carefully planned the night before. Regrettably, I simply got carried away in my old ways and did most of the talking.

Orchestrating the classroom

From my own experience throughout the course and from peer observation, I noticed that effective teaching could be delivered in different ways; yet

still maintains certain key aspects. Perhaps the most important being good planning. If the class is well planned, the aims of the lesson will be clear to both the teacher and the students.

To have a successful lesson plan, it is important to clearly define the stages of the lesson that are relevant to the subject matter being taught, it is either a receptive skills class or a grammar lesson. Having the correctly planned stages will help a lesson to flow smoothly and flawlessly and it will be more effective. This was shown in the teaching practice throughout the course by one of my fellow trainees. She always managed to ensure that tasks were set in a relevant communicative context, were varied and provided the students with a sense of achievement on completion. Having a relevant context and varied tasks will keep the students engaged and therefore they will be better at absorbing new information i.e. learning. Also, if the tasks are set at the right level of difficulty the students will obtain a sense of achievement from completing them, which will help to keep them motivated, and they will know that they are making progress.

There is still a lot of work to be done on my lesson planning. I know how to select appropriate tasks and stage the lessons but I still struggle with setting the bar at the right level. Sometimes I make the lessons too easy for the students and rely too much on course book materials. I have learnt that through adapting ready-made activities or even changing the order you do them in, a teacher might increase the challenge and stimulate the students in a proper way without trivializing the task. One more thing to consider when planning is the choice of appropriate and

meaningful context for the target language. During one of my TPs (teaching practice sessions) one language structure was used for at least two different functions and I could sense the confusion building up among the students.

Gilding the lily



Every teacher, admit it or not, has somewhere their own chest of drawers filled with their treasured-activities that they find effective, adore them or use them to persecute their learners. But do you always know when or how to use them? Are you sure that what you plan on doing actually means you're teaching? Since the course helped me to 'activate the schemata' of proper teaching methodology I will call lesson planning a process of designing the toolbox for each particular class with the right set of instruments to perform this sensitive operation. Into the drawers I place my favourite, extensively tested activities, which I use when necessary or keep locked up when running out of time. Such a jigsaw of activities at your disposal offers you greater flexibility. You might use some or all the slots you planned depending on the group dynamics. Not to mention keeping the right balance of interaction patterns between the students or even mere feedback sessions. In a planning process, it is the teacher who makes the right choices of appropriate activities and tasks to spice up the lesson thus making the classroom an enthralling place. The choice is yours but bear it mind that less is more. Don't overplan or flood your students with tons of handouts. They will simply get lost in the intricacy of your elaborate lesson plan. The class must end with a language punch and sense of achievement, not student confusion.

The 'freer practice'

So how do you go about lesson planning? My advice would be to start at the end and plan the core of the lesson – how obvious it all now seems – and I do not mean setting homework but the activity where students demonstrate what they have learnt. Try to build your class as if it were the centre of your tiny classroom universe. Don't forget to be realistic with your aims – too many and you are asking for trouble. Do the students really need to master a dozen or so new lexical items just for the sheer knowledge of them or should they be able to use just a handful of them in a meaningful conversation at the end of your painstakingly planned lesson. The answer lies within you, but nevertheless, let's not forget what teaching a language is all about – speaking i.e. using the target language you wished to implement even though it is as challenging as teaching idioms at pre-intermediate level.

But as far as the efficacy of teaching is concerned, for me the pivotal area of my teaching improvement is more consistent error correction. This has become more thorough especially after freer speaking activities in a student centered manner, for their own benefit and to boost the teaching process itself. I may still need to work on more techniques for more comprehensive and frequent correction of target language relevant errors. Currently, I include an error correction stage in almost every lesson, closely monitoring the students and taking a note of their mistakes, which I simply didn't do before, blaming this on a lack of time.



The CELTA course is a great educational experience and believe me, the learning curve is really steep whether you are a fresher or a seasoned teacher. You will certainly remember the all-nighters you pulled in order to perfect your lesson plan. I decided to go with the flow of things and realized



my blunders in the classroom. I rediscovered how useful a pair of scissors and blue tack can be or simply a picture stuck somewhere on the wall to create a communication gap. Teaching in front of your peers is like being 'served' almost naked on a plate, but do not worry about being eaten alive. All your teaching will be X-rayed and thoroughly discussed and at the end of the day you will be given your prescription: but no sick leave.

Activities to maximise STT

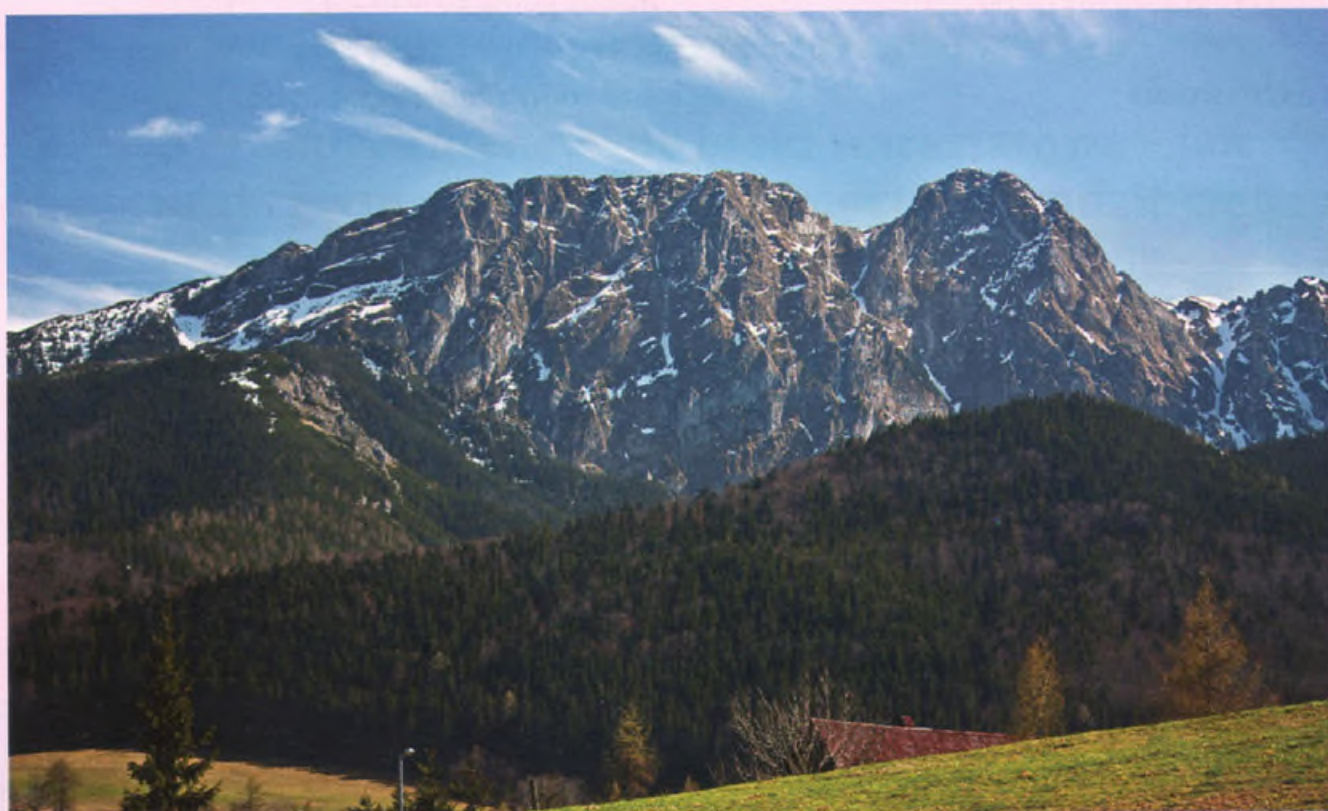
Two ideas that I developed during my CELTA course for student-centred teaching.

Activity 1 Infamous articles

Every (Polish) non-native English teacher knows how hard it is to teach the article system and many books adopt a variety of different approaches.

Article rules to be cut up and matched. The so called 'article icon'.

with mountain groups/ranges or group of islands	<i>the Alps / the Rocky Mountains / the Bahamas</i>
with mountain tops	<i>Broad Peak / Mont Blanc</i>



the Tatras / Giewont / a mountain / Zakopane

I would like to share one of the student centred ideas presented in a-loved-by-CELTA-trainees book (Scott Thornbury 'How to teach grammar', Pearson) which I adapted for the purpose of my Teaching Practice No.6 for B2 level, which I believe can be made for lower levels, too.

You might query the whole idea but it really leaves the teaching in the students' hands. The activity is based on the deductive approach with students matching rules with examples via interaction and by communicating with each other, with the teacher stranded to one side. For a controlled practice activity, unlike many course books, the students do not receive a gap fill task but a set of pictures (article icons), which symbolise different uses of articles. Once again they need to negotiate in order to work out the use of which article each picture symbolizes and they have to provide their own examples thus producing the target language. Set the time limit and it becomes a game-like activity.

Here is another, successfully tested, activity that empowers the students and creates a communication gap.

Activity 2 Indecision



to be at a crossroads

To set the theme of the lesson the students receive two pictures already illustrating the target lexis but without explicitly stating it. Students work in pairs and describe the pictures. Then they have to establish the subject of the lesson. The students are then asked to match idiomatic expressions related to decision making with the appropriate pictures

hung around the classroom which should be a straightforward task as students know all the words.



make up your mind

Having matched the idioms, students then receive a handout with another matching activity. The handout with illustrated forms of the verb or prepositions presents how the idioms can be used. By using concept-checking questions, the teacher then makes sure the students understand the meaning thoroughly. Finally the students talk about typical real life situations when they have to make a decision using the idioms and relating to their own experience.

He couldn't make up his mind

about going to Mexico.

I am at a crossroads

and I don't know what to do.



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Coming of age as a teacher

Anna Parisi

I envy new teachers!

When you are a new teacher, everything you do is new. While 'learning the ropes', you constantly take risks and experiment, evaluate and take decisions. There are so many surprises: your students surprise you, you surprise yourself. It can be highly stressful but exciting because it's an on-going process of observation and discovery.

We call this 'enthusiasm'.

And then, routine starts settling in. We know we have to cover the curriculum no matter what, finish the book, and after so much trial and error we know what works best (well, most of the time) so why take risks? We change our routines when something goes seriously wrong or when we are bored out of our wits.

We call this 'experience'.

Occasionally, both enthusiastic new teachers and experienced old-hands attend conferences, listen to experts and take notes. Later, we may use 1 or 2 ideas in class but generally we find 'there is no time', 'you can't do this in the real world' as real students often respond in a different way to what we want them to. We also share fabulous ideas and photographs on the social media; we follow gurus and mentors online in search of general truths and successful practices. But still most of our issues in the

Anna Parisi



Anna is course tutor and materials designer for teacher development courses at ACCESS, in Greece. Anna has extensive experience in syllabus design and producing supplementary materials for private language institutions in Greece.





classroom remain unresolved, and out of date or over-demanding curricula remain in place. In the meantime, there is so much that goes unacknowledged, devalued or ignored: teachers' tacit knowledge, the knowledge that teachers have acquired through the years but find it difficult to articulate or transmit. While PLNs (Personal Learning Networks) have helped in this respect with sharing lots of ideas, thoughts and insights, teaching lives as depicted online have left a lot feeling they are missing out on developments or even with undesired feelings of inadequacy. This wealth of ideas from teachers, trainers, authors is a host of wonderful recipes but not a better diet overall. The gap between theory and practice remains as large as ever, published material sometimes seems to come from a parallel universe, and although everything takes place for the good of students, they are not part of the decision making and are not even asked what they think some or most of the time.


For teachers to take control and have greater professional responsibility over what we do, small scale teacher-led research is the next step in teacher development.

Why research?

Research is by definition questioning, challenging preconceptions, discovering, experimenting. Teacher-led research is action taking place where the action is: in the EFL classroom. If we, teachers, would like to see change and improvement then we are the best placed to initiate and undertake it. If we want greater autonomy, we will have to seek and welcome greater responsibility.

If we believe that we, teachers, should be involved in curricula change then we 'need to take a critical and experimental approach to our classrooms' (Nunan 1989). Solutions to practical problems in the classroom can rarely be imported from outside the classroom. It's the teacher who is best placed to investigate and resolve issues by taking some course of action. By researching our own classes we can better understand our own classroom procedures. We can become better able to assess what actually happens in the classroom as opposed to our own assumptions about what happens. Teacher-led, classroom based research also means consulting our students, understanding and catering for their differences.

But what does teacher-led classroom based research involve?

Carrying out research should be a collective project, not a solitary task. It's really about discovering, sharing and transmitting knowledge, problem-solving. It's an integral part of teacher development. Carrying out such a project can be a collective experience inclusive of all teachers in all stages of professional development. Teachers being part of this experience is the heart of a collective, teacher-led research project. 

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The many challenges of academic writing for ESL

Ann Snow

This month I will be teaching a new academic writing course for second language students at my university. I am thus thinking a lot about writing these days and looking forward to helping my students become better academic writers. I've promised a lot in my course proposal. I will:

- Cover characteristics of expository writing and help students apply them to their own academic disciplines;
- guide them through a cycle of awareness and analysis leading to self-assessment; expose them to different text types (e.g. problem-solutions, methods, discussion sections) and genres (e.g. critiques, case studies, literature reviews, research papers);
- help them improve their sentence and discourse-level grammar and be better proofreaders of their own writing.

In addition, I am determined to go outside the traditional boundaries of a writing class because I think that writing cannot and should not be taught in isolation from the other skills that students need in order to be effective writers. Therefore, I have added academic vocabulary and strategic reading skill components. I also plan to integrate critical thinking skills so my students improve their abilities to make inferences, synthesize, develop arguments and counter-arguments, and evaluate sources in their writing. My task feels a little overwhelming right now, but also helps me as the instructor appreciate the complexities

Ann Snow



Dr Ann Snow, writing consultant for *Q: Skills for Success, Second Edition*, discusses the particular challenges of writing in an academic context.

of academic writing and understand better the challenges our second language students face.

Finding the writer's voice

Stepping back from the details of my new course, let's consider the big picture of what writing entails. Writing is a complex language form practiced by users of all languages (both native and non-native) for everyday social and communicative purposes and, for many, for vocational, educational, and professional needs. It has been variously described as a *product* – a piece of writing with a particular form and the expectation of "correctness." And as a *process* – a journey that takes writers through stages where they discover they have something to say and find their "voice." From the cognitive perspective, it is seen as a set of skills and



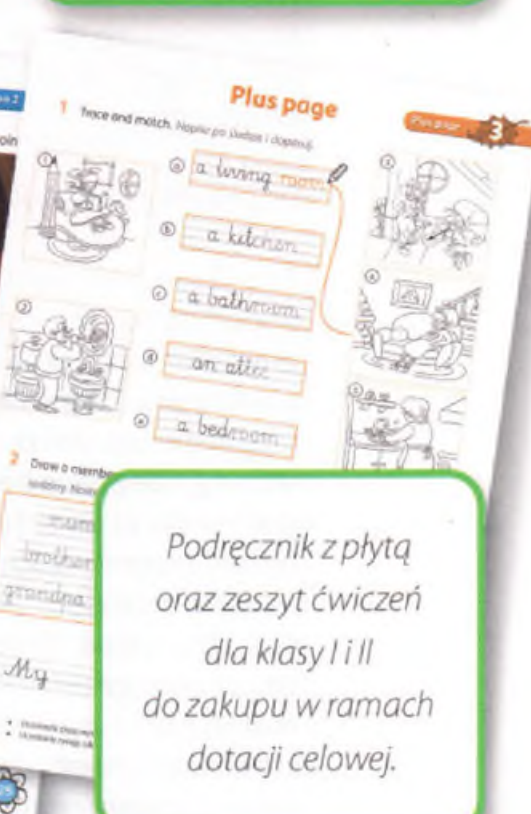
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knowledge that resides within the individual writer and from the sociocultural perspective as a socially and culturally situated set of literacy practices shared by a particular community (Weigle, 2014). With these perspectives in mind, all teachers of writing must ask: How can I help my students improve their writing and what are best practices in the classroom? As I design my new course I am asking myself these same questions.

Needs assessment

An important first step is undertaking a needs assessment, whether informal or formal, to learn what kinds of writing students need. From this assessment, a syllabus or curriculum can be developed or a textbook series selected that is a good match with your students' needs. Typically, the instructional sequence starts with *personal/narrative* writing in which students have to describe or reflect on an experience or event. This usually leads to *expository* writing in which students learn to develop a thesis statement and support this controlling idea in the body of their writing. *Analytic or persuasive* writing is the most challenging type of academic writing because students must learn to state and defend a position or opinion using appropriate evidence (Ferris, 2009). These kinds of academic writing tasks require students to become familiar with a variety of text types and genres, one of my course goals.

Improving vocabulary and grammar

The academic writing class also provides the opportunity for students to fine-tune their grammar and expand their academic language vocabulary. Typically, by the time our second language students are engaged in academic writing, they have been exposed to the majority of grammatical structures in English (e.g. complete tense system; complex constructions such as relative clauses and conditionals), but they still may need to learn how to integrate these structures into their writing. They also need to match text types with the kinds of grammatical structures needed. For example, in order to write a cause/effect essay, students need to use subordinating clauses with *because* and *since* and they need to use the appropriate transitional expressions like *therefore* and *as such*. Student will most likely have learned these structures in

isolation but now need extensive practice and feedback to use them accurately in their writing. In terms of academic vocabulary, students need to differentiate the types of vocabulary found in everyday usage (e.g. the verbs *meet* and *get*) with their more formal academic counter-parts *encounter* and *obtain* (see Zimmerman, 2009, for many other examples).

In sum, the English for Academic Purposes curriculum must integrate reading and writing skills, and, as mentioned, grammar and vocabulary. Cumming (2006) points out that a focus on reading can lead to writing improvement and an opportunity to learn discipline-specific vocabulary. It also gives students something to write about. Combining reading and writing also provides needed practice in analyzing different text types so students see the features of these models. These kinds of activities create opportunities for more complex tasks such as summarizing and synthesizing multiple sources. A curriculum that integrates reading and writing also exposes students to graphic organizers for reading comprehension which student can recycle for pre-writing (Grabe, 2001). Finally, students need many exposures to similar tasks in order to master the complexities of academic writing and build confidence in their abilities.

I look forward to teaching my new academic writing course and I hope this brief glimpse inspires others to undertake this challenge as well.

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Language learning with digital video

Ben Goldstein and Paul Driver

Ben Goldstein



Ben is a teacher, teacher trainer and materials writer. He has taught English for over twenty years in the UK, Spain and Hong Kong. He currently teaches on The New School's online MATESOL program (New York). He has published

the new secondary level series *Eyes Open* and *Uncover*, as well as *English Unlimited Advanced* and the teachers' methodology handbooks *Working with Images* and *Language Learning with Digital Video* (with Paul Driver) all published by Cambridge University Press. He has also published two adult courses for Richmond: *New Framework* and *The Big Picture*. Visual literacy and identity and language learning are among his interests. www.bengoldstein.es
<http://www.digitalv.net>.

Paul Driver



Paul is an Oxford-based British Study Centres teacher, teacher trainer, researcher, graphic designer and illustrator. He is the co-author of *Language Learning with Digital Video*, with Ben Goldstein, for the *Cambridge Handbooks*

for *Language Teachers* series, and also writes ELT, digital games and edTech-related articles for the Cambridge English Teacher website and academic journals such as the *International Journal of Computer-Assisted Language Learning and Teaching*. He is a regular speaker at national and international ELT events, including IATEFL, The Image Conference and Digital ELT Ireland. In 2013 and 2014 he was nominated for an ELTon (English Language Teaching Innovation Award) in the category of Digital Innovation.

Here Ben Goldstein and Paul Driver, experts on use of video for English language teaching, discuss the added value that video brings to the ELT classroom. They look at how video can boost motivation and engage students.

The moving image

For well over fifty years,¹ language teachers have been using the moving image both in and outside the classroom. Back in the early 1990s, video was

seen as a reward, a form of light relief. It was viewed as a leisure-time activity probably because of its association with television and the idea of passive viewing. You typically showed a video on a Friday afternoon after a hard week of grammar practice. In those days, the video could consist of an hour or more of a popular film. Sometimes this was even shown for its own sake; in other words, there was not necessarily any task designed around it. Learners could give a summary of what had happened or initiate a discussion based on the video's content, but generally speaking, the video was poorly exploited and not integrated into the lesson. From being very much peripheral to the main business of language learning, nowadays the moving

¹ The earliest paper we could find on the subject dates back to 1947: J. E. Travis, 'The Use of the Film in Language Teaching and Learning', *ELT Journal*, 1, 6 (1947): 145–9. Available at: eltj.oxfordjournals.org/content/1/6/145.extract

image has shifted to becoming a prime source of content. Not only that, but learner-created video is now as central a focus in the classroom as material introduced by the teacher or institution.

Such a shift clearly echoes what is going on in society at large. The moving image is taking centre stage in our everyday landscape of communication: 'What we are now seeing is the gradual ascendance of the moving image as the primary mode of communication around the world: one that transcends languages, cultures and borders.' (Apkon, 2013, p. 24)²

Learners can now access video material at home and on the move, via smartphones and tablets. Watching a film on a big screen in the darkness of the cinema surrounded by strangers has been replaced by the possibility of watching the same thing on a shrunken phone-size screen in isolation and just about anywhere with an internet connection. Likewise, what was once encased in a VHS box or a plastic DVD jacket – very much a separate entity – is now fully integrated into our other classroom materials and is made available via video podcast (vodcast), online streaming or as downloads.

Video has been instrumental in changing concepts of classroom space and settings. In a 'flipped' or decentralized classroom scenario, video is the only form of input or instruction, with the learners accessing this information online at home, while the classroom space is given over to discussion, negotiation and the sharing of ideas. Such a paradigm shift radically changes the role of teacher and learner, with the former no longer being seen as the 'sage on the stage' but the 'guide on the side'.

Purposes

Much has been spoken about the techniques for using the moving image. There have been countless books and websites referring to activity types, exploitation techniques and different genres³, but little, however, has been said about the role of moving images in itself, nor about the pedagogical advantages of using video, say over audio or written text.

² Apkon, S. (2013) *The Age of the Image: Redefining Literacy in a World of Screens*, New York: Farrar, Straus & Giroux.

³ For example, titles such as Ulrike Meinhof's *Language Learning in the Age of Satellite Television* and Jane Sherman's *Using Authentic Video in the Language Classroom* were published in the late 1990s and early 2000s.

We have to go back to video's early days to find an in-depth discussion of its pedagogical role. At the time when video emerged in a major way in the language classroom, Jane Willis published a paper (1983) in which she established certain key roles for video in the classroom.

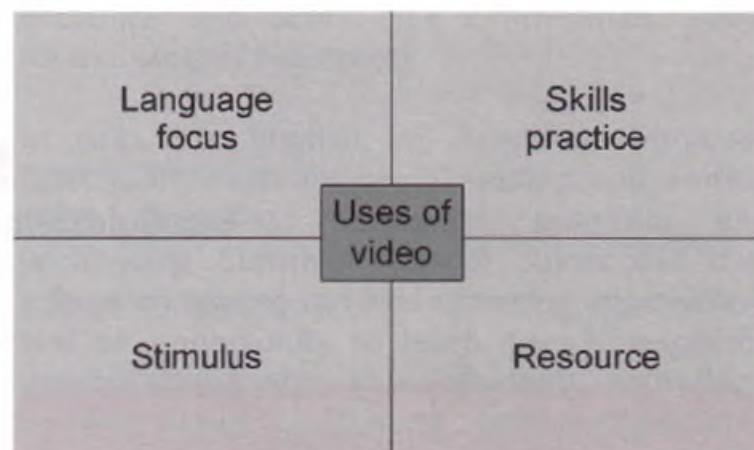


Figure: Key roles for video in the classroom
(adapted from Willis, 1983)

Language focus

Firstly, there is *Language focus*. As its name suggests, the main idea behind this is that the video sequence presents a language model: new or recently introduced language items such as grammar structures, words or chunks are encountered in context. Here, the video medium is treated a little like audio with little attention to the visual stimuli. However, a sequence could be exploited without sound to give visual clues in order to elicit and practise specific language items.

Skills practice

The second role of video is *Skills practice*, that is, the use of video to practise the skills of listening and (to a lesser extent) reading, and as a model for speaking and (to a lesser extent) writing. Within this group, there is the classic use of video for listening comprehension, based on both language items and the overall structure of the text. This involves practising micro-skills such as listening for specific information or gist and speculating about visual content, as well as prediction and hypothesizing.

With regards to speaking, the class would view particular target situations which learners could then re-enact in simple role plays, as a complement to functional language / speaking sections in textbooks (e.g. giving directions). The target language is made available in a wider variety of



situations and in increasingly longer sequences, perhaps in naturalistic contexts (e.g. discourse markers in everyday speech). Reading and writing tasks that provide skills practice might include the reading and reproduction of subtitles, intertitles or other textual elements in a video.

Stimulus

The third role is as *Stimulus*. Here the moving image acts as a way to engage interest and is a catalyst for follow-up classroom tasks such as summarizing (e.g. retelling a narrative) or discussions not necessarily based on the intended message of the video. In this case, the video can be 'silent' as comprehension-based activities are not required: the learners could be engaged with the visual content only. Alternatively, the video could be part of a longer task sequence, involving first comprehension and then some kind of active response. The moving image as stimulus provides the learners with a far more interactive role and logically leads to the creation of their own work, such as the writing and recording of a dialogue or a soundtrack.

Resource


Finally, the fourth role is as a *Resource* in which the video is a source of information and provides learners with the content for subsequent tasks such as project work. There is clearly a connection with CLIL (Content and Language Integrated Learning) here, in which learners gain knowledge about the world through English. An extension

of this function would be the use of video to provide direct instruction, such as in the case of the 'flipped classroom'.

Video and topic

These days, many coursebooks and syllabi are topic-based. A video on a topic you are focusing on in class, especially one which concerns an issue of contemporary interest, can clearly be a great way to enhance a lesson. The activity "Daily life" (see next page) is based on specific topic-related video, which you can find on the Cambridge University Press ELT YouTube channel (bit.ly/CUPDigitalVideo).

For more ideas on how to use video in the ELT classroom and what to look out for when deciding on which video to use, you might like to watch a recording of Ben Goldstein's webinar: "Discovering video: the role of visual stimulus in the secondary classroom" available on: ow.ly/ly2Nk.

For more information about *Eyes Open* – the new secondary course from Cambridge University Press, that combines captivating video from Discovery Education™ with a unique approach that opens a whole new way to view the world – please visit cambridge.org/eyesopen. 

References:

Goldstein, B. & Driver, P. (2015) *Language Learning with Digital Video*: Cambridge University Press.





Language Learning with Digital Video

5.4 Daily life

Outline	Learners watch a film about routines.
Primary focus	Stimulus: discussing daily life in India
Secondary focus	Skills practice / Language focus: writing a diary entry; present simple for routines; language of comparison
Time	30–60 minutes
Level	Pre-intermediate and above
Preparation	You will need the video clip <i>Amar (all great achievements require time)</i> which is available on the Cambridge University Press ELT YouTube channel (bit.ly/CUPDigitalVideo).

Procedure

- 1 Ask learners to read the following video blurb. Explain any unknown vocabulary, for example *breadwinner*.

Amar (all great achievements require time)

Amar is 14 and top of his class. Someday he'd like to be a professional cricketer, but for now he's the family's main breadwinner, working two jobs six and a half days a week on top of attending school in the afternoons. This short observational documentary is a simple journey with Amar through his daily life.

From *Language Learning with Digital Video* © Cambridge University Press 2015

PHOTOCOPIABLE

- 2 Explain that learners are going to watch a film about Amar's daily life in Jamshedpur, a fast-growing industrial city in eastern India, known as 'Steel City'. Before doing so, present the learners with these questions for discussion in pairs or small groups:

When you were 14, what was your daily life like? What was your routine?

What two jobs do you think Amar does?

What do you think he studies at school?

How do you imagine that Amar gets around the city?

The film is described as an 'observational documentary'. What do you think this means? What do you imagine the film will be like?

- 3 Play the first minute of the video (until the rooster crows) but do not allow learners to see the screen yet. They are just listening to the soundtrack at this point. Ask the learners to write down any sounds that they hear (sample answers: *crickets chirping, tap running, brushing of teeth, putting clothes on, a bicycle, some murmuring of people saying goodbye*).

- 4 Using their notes, learners visualize images that might appear in the video and describe these to classmates. What do the people, scenery and buildings look like? What objects can be seen? What is the weather like?

Video and topic

- 5 Play the first minute of the video again, this time with the screen in view. Learners compare their visualizations with the images in the video. What are the similarities and differences?
- 6 Now play the whole video. Ask learners to check their answers to the questions in Step 2.
- 7 Get feedback from the class. Then present the learners with the following statements about the story. Ask learners to decide whether they are true or false. If false, they should correct them.

- a Amar's mother wakes up at the same time as him.
- b Amar delivers the newspapers to each person's door.
- c He doesn't have time to read the newspaper.
- d He studies.
- e He takes a shower at 2pm.
- f He eats lunch with his family.
- g He polishes his shoes to go to school.
- h He goes to an all-boys school.
- i He works in an electrical shop in the afternoon.
- j He sleeps about seven hours a night.

Answers:

- a True
- b False (He throws the papers into people's apartments.)
- c False (He reads the paper at 6am.)
- d True
- e False (He has a wash at 1pm.)
- f True
- g True
- h False (He goes to a mixed school.)
- i True
- j False (He wakes up at 3.58am and goes to bed at about 10.30pm, so he only sleeps about five and a half hours.)

Follow-up

Learners write a short diary of Amar's day. They can find out more about the relationship between Amar and the film director from the *Calcutta Telegraph* (bit.ly/1ktfFEN).

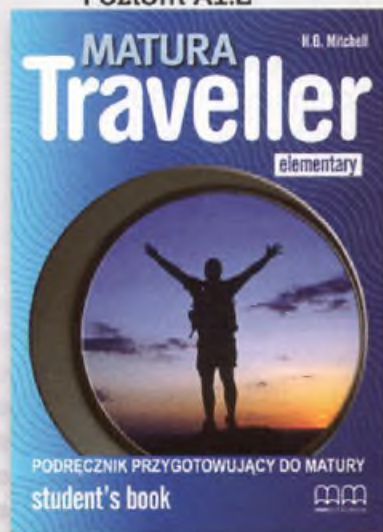
Note

Thanks to Kieran Donaghy for pointing me in the direction of this film on his Film English site (film-english.com).

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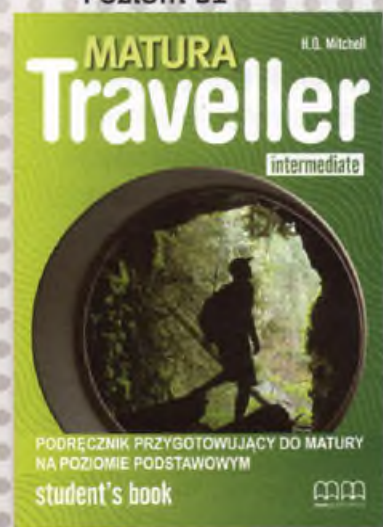
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Poziom A1.2



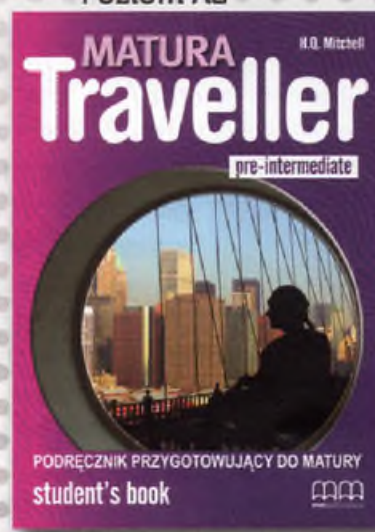
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Poziom B1



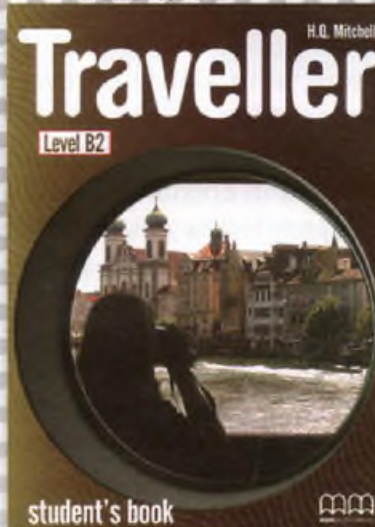
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Poziom A2

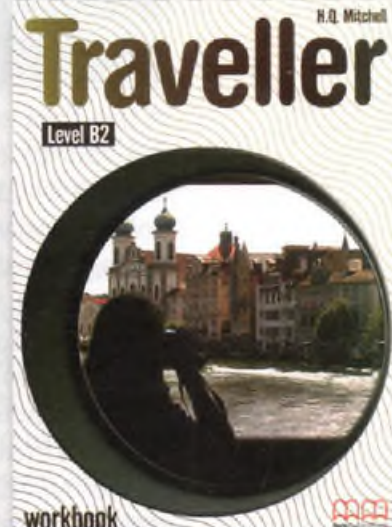
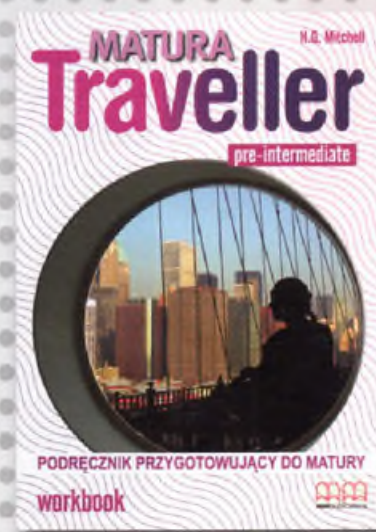


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FAMOUS AND NOT SO FAMOUS BRITS

Harold Wilson, modernising Prime Minister who awarded the Beatles MBEs

by Colin Ellis, NaukaBezGranic, eltonline@naukabezgranic.pl

Harold Wilson (1916-1995) was one of the most successful Prime Ministers of the twentieth century, winning four of the five General Elections he contested. A **distinctive figure** with his phlegmatic manner, bluff Yorkshire accent and pipe, he became PM after Labour's **narrow victory** in the General Election of 1964. In 1966, Labour won another General Election with an increased majority. In 1970, confident of another victory, he called a General Election but lost to the Conservatives, led by Edward Heath; but in February 1974, he was able to **form a minority government** after the election had resulted in a "hung parliament". A further election that year resulted in a Labour majority of 3, with Wilson remaining Prime Minister until 1976, when he shocked the nation by announcing that he would resign. He was born in Huddersfield; his father, a chemist, was active in Labour Party politics, while his mother was a teacher. He **excelled at school** and won a place at Jesus College, Oxford, where he studied Philosophy, Politics and Economics, gaining "an outstanding first class Bachelor of Arts degree, with alphas on every paper" in the final examinations. After this, he became one of the youngest **Oxford University dons** of the century at the age of 21. He lectured in Economic History at New College and was a Research Fellow at University College. During World War Two, he worked in the Civil Service as an assistant to William Beveridge and then as Director of Economics and Statistics at the Ministry of Fuel and Power in 1943-44. He was **awarded an OBE** for his work. He was elected to Parliament in 1945 as Labour MP for the constituency of Ormskirk (later Huyton). In 1947, Prime Minister Clement Attlee, aware of Wilson's abilities, appointed him President of the Board of Trade. Aged 31, he was the youngest member of a British Cabinet in the 20th century. Labour lost the 1951 election to the Tories, but under Hugh Gaitskell's leadership of the party, Wilson **served as Shadow Chancellor** from 1955 to 1961, then as **Shadow Foreign Secretary** from 1961 to 1963. After Gaitskell died in 1963, Wilson won the ensuing party leadership contest. At that year's Labour party conference, he made a famous speech on 'the white heat of the [scientific] revolution' which established his image as a moderniser in a time of technological change. However, after winning the 1964 election, Labour found that it had inherited a £400 million balance

of payments deficit and an "overstretched military". Britain's military commitments "east of Suez" were gradually withdrawn, but despite all of Wilson's efforts, he eventually had to **devalue the pound** in late 1967. Like his predecessor Harold Macmillan, he **submitted an application to join the European Community** (in 1967), but once again it was **vetoed** by President De Gaulle of France. He was able to maintain good Anglo-American relations, despite **declining repeated American requests to commit British troops to the Vietnam War**. In social affairs, Wilson's government had a **modernising agenda, liberalising laws** on censorship, divorce, abortion, and homosexuality, abolishing capital punishment, and opposing discrimination against women and ethnic minorities. It also showed a **strong commitment to increasing educational opportunity**, expanding universities and polytechnics and creating the Open University. In June 1965, Wilson had The Beatles **honoured with the award of MBE**. Despite protests by conservatives and military veterans, this made teenagers feel that the Prime Minister was **"in touch" with the younger generation**. (It was also the model for Tony Blair's "Cool Britannia", which was **viewed far more sceptically**.) In the 1960s, Wilson was **popular with the electorate**; he was the first in a series of Prime Ministers (Heath, Callaghan, Thatcher, Major) from modest working-class or lower-middle-class backgrounds, and voters could identify with this. Even his political opponents **respected his ability** and **envied his guile**. But, in the 1970s, he became a more controversial figure, with many on the Right resenting his dominance and blaming his government for the economic crisis which led to Britain being described as "the sick man of Europe". His northern, non-conformist puritanism seemed out of key with a country increasingly fascinated by consumerism. Some saw his retirement as a result of **conspiracy theories** and his own paranoia, but it is more likely that it was caused by **failing health**. His political legacy is disputed, but one of his former ministers, Roy Jenkins, sees him as "a very considerable servant of the state" who "kept the train of government on the rails over difficult stretches of country".

NOTE: Wikipedia has a full biography of Harold Wilson
http://en.wikipedia.org/wiki/Harold_Wilson 



FAMOUS AND NOT SO FAMOUS BRITS

Tony Hancock, legend of British comedy


by Colin Ellis, NaukaBezGranic, eltonline@naukabezgranic.pl

Many of the comedians mentioned in Trevor Hill's survey of post-Python British comedy (Teacher 5/2014) **owe a debt** to Tony Hancock (1924-1968), who is remembered for his radio and television shows, both called Hancock's Half-Hour. The shows **"took situation comedy to its highest peak"**, according to one authority, replacing the traditional music-hall format of radio comedy **"turns"** with **cleverly-scripted shows** based around **a memorable central character**. Anthony John Hancock was born in Birmingham; his father was **an hotelier** and also a semi-professional entertainer, which aroused the young Hancock's interest in show business. After leaving school, he worked briefly in a number of jobs before beginning a stage career. In 1942, he joined the Royal Air Force and was chosen to take part in Entertainments National Service Association (ENSA) tours - like many entertainers who achieved fame in the post-war years. After he **was demobbed**, he resumed stage work but, gradually, **gained a reputation for his radio appearances** and, in 1954, was given his own show, Hancock's Half Hour. In the show, Hancock played an **exaggerated version of himself**: Anthony Aloysius St John Hancock, a **down-at-heel** comedian living with a bunch of equally unsuccessful housemates at 23 Railway Cuttings, East Cheam, the kind of unglamorous London suburb where there was absolutely nothing to do on Sundays when all the shops were closed. It was comedy **with a slightly depressive tinge**, which some critics compared to the plays of Harold Pinter. The scriptwriters Ray Galton and Alan Simpson created a complex character - described as "a winning and loveably snobbish, very British gent with **social aspirations** and **delusions of grandeur**", but "belligerent and insecure". Hancock portrayed his fictional alter ego with a "wonderfully expressive face" and "constantly exasperated voice", expressing his **frustration at his many failed enterprises** in the **catch-phrase** "Stone me, what a life!"

A Hancock cult developed, with episodes of the TV show such as "The Blood Donor" (in which the hero is terrified at the prospect of having to donate a pint of blood) and "The Radio Ham" (where the amateur radio enthusiast

boasts "This radio lark's a wonderful hobby, y'know. I've got friends all over the world... None in this country, but friends all over the world...") becoming **acclaimed as classics**. Enthusiasts quoted lines from Galton and Simpson's scripts in the same way that Monty Python fans later memorised that **show's catch-phrases**. But the real Hancock was as insecure as the character he played.

His personal and professional relationships were **turbulent**, and when, in 1959, he fell out with his scriptwriters Galton and Simpson after having alienated many of his supporting cast, it was the beginning of a **dramatic decline in his fortunes**. In the 1960s, he continued to make television series for ITV, but **with less critical acclaim**; he attempted, unsuccessfully, to break into the US market, starred in two unsuccessful films, and drank heavily; his two marriages both **ended in divorce**. Finally, in 1968, he visited Australia and began a television series there, but was found dead in his flat on 25 June, having **committed suicide by an overdose of pills and vodka**.

NOTE: Today, Hancock's Half-Hour is still repeated on the digital radio station BBC Radio 4 Extra; CDs and DVDs of his work are **widely available**, and extracts from his classic TV shows can be found on YouTube. There is a Tony Hancock Appreciation Society: <http://www.tonyhancock.org.uk/> A longer biography can be found at: <http://www.screenonline.org.uk/people/id/482568/> 



FAMOUS AND NOT SO FAMOUS BRITS

Julia Margaret Cameron, the greatest portrait photographer of the Victorian era

by Colin Ellis, NaukaBezGranic, eltonline@naukabezgranic.pl

Julia Margaret Cameron (1815-1879) has been described as "the greatest portrait photographer of the Victorian era" and "a remarkable female artist who was **decades ahead of her time**". Yet, she did not take up photography until relatively late in her life and her career only lasted for 12 years. She **achieved a degree of fame in her lifetime**, but it was only in the twentieth century that her contribution to the history of photography **came to be fully appreciated**.

Julia was born in Calcutta, in 1815, as the fourth of seven sisters. Her father, James Pattle, was an official with the East India Company and her mother, Adelaine de l'Etang, came from a French aristocratic family. She was sent to France and England for her education before returning to Calcutta in 1834. In 1838, she married Charles Hay Cameron, a **jurist** and member of the Law Commission, who was twenty years her senior. They were well-respected in colonial society and politically active, but in 1848, Charles Hay Cameron retired, and the family moved to London. There Julia **re-established contact** with her sister, Sarah Prinsep, who **hosted a salon** which was attended by famous artists and writers. In 1860, Cameron visited the estate of poet Alfred Lord Tennyson at Freshwater on the Isle of Wight. Julia **was taken with the location**, and the Camerons soon purchased a property on the island, calling it Dimbola Lodge after their estate in Ceylon (now Sri Lanka). Then, in 1863, when Julia was 48 years old, her daughter gave her a camera as a present and her career as a photographer began. She soon became a member of the Photographic Societies of London and Scotland, and remained a member of the London Photographic Society until her death. She **became "obsessive"** about her new hobby, but her friends and family were supportive. As a result, her children, even though they sometimes **wearied of the long sittings** required in the early days of photography, were among her subjects - as were the many Victorian celebrities who visited her. They included many prominent figures from her sister's salon, including Charles Darwin, Alfred Lord Tennyson, Robert Browning, John Everett Millais, Edward Burne-Jones, Ellen Terry, and George Frederic Watts. Some



of them Cameron knew well, so she tried to **capture their personalities** in her photographs, and it is this intimate, "spiritual" quality, along with the use of soft focus, which made her portraits unique.

She described her artistic aims by writing, "I longed to arrest all the beauty that came before me and at length the longing has been satisfied." Because of this, she also made photographs designed as illustrations of historical legends or religious scenes; these resemble oil paintings from the same era, particularly those of the Pre-Raphaelite artists.

She returned to Ceylon in 1875 with her family and died there four years later. Although she continued to take photographs, none survived - in contrast to her earlier work, of which around 900 images remain, **providing an invaluable record** of their time. They can now be found in museums, including the Victoria and Albert Museum in London and the Metropolitan Museum of New York - and also on the Internet.

NOTE: For more you may visit the following sites:
http://www.metmuseum.org/toah/hd/camr/hd_camr.htm
<http://www.vam.ac.uk/page/j/julia-margaret-cameron/>
<http://www.atgetphotography.com/The-Photographers/Julia-Margaret-Cameron.html>
 This site has a selection of her work, and even includes links to some YouTube videos. 



FAMOUS AND NOT SO FAMOUS BRITS

Kathleen Ferrier, "the nation's darling"

by Colin Ellis, NaukaBezGranic, eltonline@naukabezgranic.pl

An intriguing trend in pop music is the increasing number of successful singers with **trained voices**. In Britain, it's not uncommon to find records by classically-trained singers in the pop album charts - but this doesn't mean that classical music or opera are popular in themselves. A clear divide has emerged: pop-classical singers (and their managers) often **deride** the classical/opera world as snobbish and elitist, while classical music lovers tend to **dismiss the hit singers as mediocrities** who rely on a **limited and predictable repertoire**. Yet, in the first half of the twentieth century, there were British singers who were both genuinely popular and critically acclaimed as **artists of high quality**.

The most **fondly-remembered** of these is the contralto Kathleen Ferrier (1912-1953). Her international fame was based on her mastery of classical repertoire (especially that of Bach, Brahms, Mahler and Elgar), but she also sang folk songs; her unaccompanied recording of the Northumbrian song *Blow the Wind Southerly* became a favourite with listeners to BBC Radio for many years after her death. She was born in Lancashire; her father was a teacher who became headmaster of a school in Blackburn. Both of her parents were **keen amateur singers** and Kathleen showed early talent as a pianist. However, she was unable to attend music college because her parents lacked money (her father was about to retire) so she left school in 1926 to train as a telephonist with the General Post Office. She continued to enter (and win) numerous **amateur piano competitions**, but in 1935 married Albert Wilson, a bank employee, and was forced to give up her job, as the GPO refused to employ married women.

Her singing career began in 1937; she won both the piano and singing competitions at the Carlisle Festival, having entered the singing contest as a result of a bet with her husband. She **built up her reputation** through **live and radio performances** in the North of England, and after the outbreak of the Second World War was recruited by the Council for the Encouragement of Music and the Arts (CEMA), to sing at concerts and recitals throughout the country. In 1942, her **career**

was boosted when she met the conductor Malcolm Sargent, whose recommendations enabled her to move to London and develop her career. She was able to perform regularly at **leading London and provincial venues**, and to make many BBC radio broadcasts.



In 1946, Ferrier **made her stage debut**, in the Glyndebourne Festival premiere of Benjamin Britten's opera *The Rape of Lucretia*. In 1947, she made her first appearance as Orfeo in Gluck's *Orfeo ed Euridice*, a work with which she became particularly associated. (Her English-language recording of Orfeo's aria *Che farò* - "What is life" - became another radio favourite.) She formed close working relationships with major musical figures, including Britten, Sir John Barbirolli, Bruno Walter and the accompanist Gerald Moore, toured the United States three times between 1948 and 1950 and made many visits to continental Europe. Ferrier was **diagnosed with breast cancer** in March 1951, although, **as was customary at the time**, details of her illness were kept secret. She continued to perform and record and her final public appearance was as Orfeo, at the Royal Opera House in February 1953. Her death, eight months later, **came as a shock to the public**; she was "the most celebrated woman in Britain after the Queen" and according to one critic "not since Ellen Terry had any artist been so universally loved". The Kathleen Ferrier Cancer Research Fund was launched in May 1954; the Kathleen Ferrier Scholarship Fund, administered by the Royal Philharmonic Society, gives annual awards to **aspiring young professional singers**. Her recordings remain in record company catalogues and continue to sell well.

NOTE: Wikipedia has a full biography of Kathleen Ferrier: http://en.wikipedia.org/wiki/Kathleen_Ferrier
Two leading British music critics commemorate Kathleen Ferrier: <http://www.telegraph.co.uk/culture/music/opera/9019989/Kathleen-Ferrier-Consoling-angel-and-the-nations-darling.html>, <http://www.theguardian.com/music/tomserviceblog/2012/apr/12/kathleen-ferrier>

FAMOUS AND NOT SO FAMOUS BRITS

Iolo Morganwg, "literary forger and forger of a nation"

by Colin Ellis, NaukaBezGranic, eltonline@naukabezgranic.pl

A book published in 1983, called "The Invention of Tradition" (ed. by E.J. Hobsbawm and T. Ranger; Cambridge U.P.) **created a stir in the academic world**. It contained a selection of essays, arguing that many customs and practices which are considered traditional are in fact quite recent inventions, often **deliberately constructed to serve particular ideological ends**. Most of its examples were drawn from British history, including **the growth of royal and imperial pomp and the development of Welsh and Scottish national identity** in the nineteenth century. The book is still in print, and the debates it provoked are still ongoing, with notions of national identity **playing a significant role in current political debates**. If nothing else, this demonstrates that "invented" traditions can **take on a life of their own**; and many in Wales would cite the work of Iolo Morganwg as a prime example.

Edward Williams, better known by his bardic name Iolo Morganwg /'jɒlɒ mɔr'ganʊg/ (1747-1826), is described on Wikipedia as "an influential Welsh antiquarian, poet, collector, and literary forger." (A Welsh view of him is as a "literary forger and forger of a nation".) He led a colourful and eventful life, which began in **humble surroundings** in rural Glamorgan. His father was a stonemason and Edward learned his father's craft, enabling him to earn his living and travel while he developed his interests in poetry and Welsh history. At other times, he was a shopkeeper and farmer, living in south-west England and London but eventually returning to Wales. His periods of residence in London **brought him into contact** with the city's Welsh literary community as well as with **notable radical thinkers** of the time, such as William Godwin, Thomas Paine, Joseph Priestley, and Robert Southey.

He was a native speaker of both English and Welsh, and spent much of his life **collecting and transcribing folk songs and mediaeval Welsh documents**, as well as writing poetry **under his own name**. His literary forgeries were so convincing that scholars of his work still struggle to separate authentic ancient Welsh manuscripts from his own inventions. Perhaps his **most visible achievement** was his invention

- or revival - of the Welsh national poetry contest, the Gorsedd of Bards of the Isle of Britain. Its first meeting was held on 21 June 1792 at Primrose Hill, London; its rites and rituals were invented by Williams, who adopted the bardic name of Iolo Morganwg (Edward



of Glamorgan). It later became part of the National Eisteddfod of Wales, today the country's biggest festival of Welsh-language poetry and music.

Iolo Morganwg was a **controversial figure**, not only because of the element of forgery in his work but on account of his "neo-Druidism". He **developed a mystical philosophy which drew on Christian and Arthurian legend**, and even invented his own Druidic alphabet in an effort to show that the ancient Welsh were not the "barbarous" people that eighteenth-century thinkers had assumed. He also wrote much of his work **under the influence of laudanum**, which he took not as a "recreational drug" but as a **remedy for asthma**, and it has been asserted that this "affected his mind". He was often in **financial difficulties** and **spent time in prison for debt**.

Nevertheless, although Iolo Morganwg is **largely unknown to English readers**, he is nowadays **viewed in a largely positive light** in his own country and has been described as an "architect of the Welsh nation". He was the most talented writer of the eighteenth-century Welsh cultural renaissance; **the much-mocked neo-Druid movement** still exists; his religious non-conformism (he was a member of the Unitarian Church and also a writer of hymns) and political radicalism **still have an echo** in modern Wales.

NOTE: A project at the Centre for Advanced Welsh and Celtic Studies, University of Wales, with an extensive website, examines Edward Williams' legacy: <http://www.iolomorganwg.wales.ac.uk/index.php>



Take away corner

Ola Komada & Grzegorz Śpiewak

A series of articles for teachers of very young learners, linking highly practical, tried-and-tested activities by Ola Komada (Teddy Eddie) and ELT methodology background notes by Grzegorz Śpiewak (deDOMO Education)

Ola Komada



Ola is an EFL teacher, teacher trainer and the co-author of Teddy Eddie - a licensed method for pre-school children. She used to manage a chain of language schools for over six years, at present she is fully devoted to the Teddy Eddie project, supporting all Teddy Eddie schools. She has got two children: Zuzia, aged 7 and Emil, aged 3.

Grzegorz Śpiewak



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Five ideas that will help you during your Young Learners Course.

Ready to use in your classroom.

Hardly any preparation needed. Enjoy!

In my long experience in teaching Young Learners, I have always appreciated parents' involvement. It is easy to notice that pupils that can rely on their parents' help and support at home make bigger progress. Probably that is not a great discovery for you, either. However, as much as we know that parental involvement is crucial, we also know that it is not easy to accomplish. Parents do not always listen to us or even if they do, they do not always remember what we have asked for.

That is why I would like to recommend five ideas that I have tested with my young learners'

parents. Ideas that really worked! Thanks to them, my groups made regular progress, parents were involved and, after a while, they really appreciated that.

IDEA 1: GET TO KNOW THE PARENTS!

First of all, you need to know all your students' parents. It might sound trivial, but are you sure you can recognize all your mums and dads when you meet them in a supermarket? Would you find a way to chat them up? This is the kind of relation you need to develop, as only then it is possible to have genuine influence on parents. How to do that?

- Invite parents into the classroom and introduce yourself before the first lesson

with your group. Say what you are planning to do during the course, what your goals are and what you expect of parents. Make sure they are ok with this.

- Talk to each parent individually, whether you want to complain about their child's behaviour, ask for advice or praise that student. Whenever you have got any reason to praise a child - do that! Positive feedback is highly motivating!
- From time to time, organize "an open lesson" when parents come and learn with their children. They can be observers only, but taking part in some games or other fun activities may turn into continuing that at home.
- Phone your students' parents in case their child is absent for a few lessons in a row, report what you have been doing and suggest how they can make up for the time lost.

IDEA 2: A CONSTANT REMINDER

If you believe that a welcome speech at the beginning of the school year and an open lesson at the end of the first semester is enough, let me tell you this: it isn't! Parents quickly forget that their child attends an English course and is obliged to listen to the class CD at home. Your role is to create **a system of reminders**. A 'system' means the reminder must be clearly defined and regular. I am going to offer a few ideas but you should choose one or two that work best and stick to them.

- Send an e-mail every week or two to report to parents about what you did.
- Spend a minute after each lesson to let parents know what was happening and what you would like them to do at home. It is just one minute, but if it's your regular policy, it works miracles.
- Make use of social media: put the information on the school website, fill in the online register if your school has got one, or create a FB profile where you will post reminders such as "This week we listen to songs no. 5, 6, 7. Thank you!" If your parents are very "techie", you can even tweet them!
- Prepare little pieces of paper with information about little "homework" that you give your learners from time to time and hand them over to parents after each lesson. Place the same information on the school bulletin board. (I assume that pre-school groups are not given homework on a regular basis.)

IDEA 3: MAKE PARENTS' LIVES EASIER

In today's world, parents are the busiest creatures of all, trust me, I am a working mother of two ☺ You should make your pupils' parents' lives easier, not more complicated. If you want your students to do something with mum or dad, make it as simple as possible.

- Instead of complex artistic projects, give them a list of phrases to revise wherever they are (doctor's waiting room, for example), preferably on a little piece of paper.
- Send text messages with a few words to revise so that parents can practise them with their child on basically any occasion.
- The easiest thing to do - and very successful too - is listening to a CD (parents can do that in the car while stuck in traffic with their children). Make it the most important out-of-class activity.
- If you want them to watch an English cartoon with their child - email them a link!

IDEA 4: USE THE STRONGEST WEAPON...

...which is... their children! Motivate parents through their kids.

- I often ask my pre-school students if they listen to the CD at home. They never lie. When they say they don't, I report that to their parents and ask them nicely to make up for it.
- Sometimes I give students "special homework," which is usually very simple, e.g., "play your favourite course book game with you mum" or "say something in English to your dad". I promise a special reward such as a sticker, a cookie, or watching their favourite DVD during the next lesson. It is hard to believe but they usually remember about it and force (!) their parents to get involved.

Time for a real life anecdote ☺

I asked my pupils to "say something in English to their parents before they go to bed." During the next lesson, we sat in a circle and I asked them if they had remembered to do that. Marysia raised her hand:

- I said "goodnight" to my mum.
- Great! And what did she say? - I asked.
- She taught me an English rhyme: "Good night sleep tight..." [she mixed Polish and English here]





- Wow, do you remember that rhyme? Can you tell us?

This situation ended with the whole group learning this rhyme by heart. What a great learning moment! Triggered by a child, developed by her mum, and continued in the classroom.

IDEA 5: PAPER IS PATIENT

I tend to use various kinds of "props" (usually paper ones) to somehow "mark" the things parents do at home with their kids. It works as a reminder and it records their actions, so it is motivating and practical at the same time.

- I created a motivational chart for parents for the winter break. It was very simple: it had 7 lines, with faces of happy bears in each line, and an instruction to draw a heart next to a bear whenever they do something in English (talk, revise vocabulary, sing, listen to their CD, watch a cartoon in English), etc. I suggested placing this chart somewhere visible at home to remember to fill it in. I did the same with my own kids at home and it worked!
- Another idea is to prepare a picture for each student and cut it into 6-7 pieces till you have a kind of a simple jigsaw puzzle for each of them. Ask students to do something at home with their parents and every time they do, they get a piece of that jigsaw. Children love to collect pieces of a bigger whole.

Obviously following all my suggestions at once may well be too much for parents (as well as yourself). However, if you choose a few such tips, stick to them and remember that **RELATIONSHIP** and **REGULARITY** are the key words here, I am sure you will notice bigger progress in your young learners and increased appreciation in the parents.

If you want to get more ideas on teaching Young Learners, visit my blog: www.partnership.teddyedde.pl - and look out for another episode of this series in next month's issue of The Teacher!



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Parents as key foreign language educators

At first glance, any attempt at giving parents any role other than that of their child's English homework custodian seems risky at best. For one thing, the great majority of parents do not happen to be foreign language teaching specialists. Nor do they speak English flawlessly themselves. And yet, it is the parents who arguably hold the key not just to a fully bilingual education of their child but, at the very least, to providing him or her with most valuable L2 experiences, possibly the only genuinely convincing ones so long as the child lives and learns in Poland, surrounded by the mother tongue, with little or no reason to use English to anyone, until foreign holiday time finally comes - but then it is far too late to start learning anyway...

For all their lack of professional training in EFL methodology, parents have got one key advantage over even the best-trained ELT specialist: an unconditional, biologically determined instinct to lend support to their child in any endeavour, educational or other. It is arguably this instinct that lies at the heart of their universal success in teaching their child to speak the mother tongue (more about this below). As regards foreign language competence, their fears are a reflex of a certain educational attitude that can be described as harmful perfectionism. Its cornerstone is the myth of an idealized language learner whose L2 competence makes him or her indistinguishable from a native speaker of that L2. Attractive as such a learning goal might seem in theory, in practice it is virtually biologically unachievable to nearly all learners, save for a handful of super-gifted individuals. And, worse, it is damaging to everyone else's self-esteem as language learner, undermining one's effectiveness as language user (cf. Walker 2014). The latter is where 'harmful perfectionism' surfaces: the fear of not having achieved the idealized goal makes the parent doubt his or her L2 competence and, as the result, raises undue anxiety at the thought of opening one's mouth in L2 in front of the child, for fear that the child will learn "broken", error-ridden English from mum or dad. It should be stressed that such an attitude goes directly against everything that we currently accept as the legitimate goal of foreign language pedagogy, which is *communicative effectiveness* rather than formal linguistic accuracy (cf. Council of Europe 2011). In this view, departures from the (idealized,

abstract) linguistic norm matter only insofar as they negatively impact on one's communicative success; in other words, errors are not only seen as a fact of any learner's progress path but as key markers of one's learning process (cf. Śpiewak 2013). Most importantly, every act of language use is *par excellence* an act of language learning - and this relationship concerns every user, big or small, including the young learner, as well as her mum and dad. In short, the sooner parents accept that not attempting to use English for fear of making a mistake is a lot worse than communicating at all costs, the better both for themselves and, above all, for their child, whose attitude to using L2 can only be healthy if it is developed on the basis of her parents' positive modelling in this crucial area.

When it comes to their role in their child's L2 education, parents deserve to be reminded of their L1 success story and encouraged to draw on their natural strengths rather than lament their putative deficits. Notably, the accumulated EFL wisdom has as yet not yielded a teaching method that would come even close to the results of L1 training provided by non-specialist parents to their child(ren). And, while there are well-described differences between L1 acquisition and L2 education, there are equally powerful parallels between the two which have been relatively neglected in the literature. Time has come to redress that, one recent attempt at which being the deDOMO approach to non-formal language education (cf. Śpiewak 2010). Its chief claim is very much in the spirit of Michael Geisler, a vice president at Middlebury College, who runs one of the most successful language-immersion schools in the USA. According to Geisler, one needs four key things to learn a language: use it (rather than merely study it), use it with a purpose (rather than only for display and/or to please your language instructor), use it in context, and use it in interaction with others (rather than in front of a screen, no matter how supposedly "interactive" a particular technology

is). As for the 'context', Geisler considers it one of the greatest weaknesses of traditional language programmes - arguably, home is one such potentially very powerful context, particularly for a young learner, for whom it is crucial to lower the affective filter when making his or her first, feeble attempts at L2 communication. And where is our best chance for overcoming the initial "foreignness" of a foreign language if not in the inherently supportive domestic environment?! In purely linguistic terms, home is also a very clearly defined 'context' for a relatively predictable set of high frequency structures and lexical items to recur, as they are closely related to the daily routines of domestic life and result from recurrent interaction patterns between the child and its main care providers. The latter is a most fortunate coincidence for anyone who - like Loren Siebert (cf. Tsui 2012) - amplifies the role of naturally occurring *spaced repetition* as an essential weapon in the battle against otherwise inevitable forgetting of most L2 items. It is precisely the routinized nature of domestic exchanges that offers a truly unique environment for such repetition to take place over time. In sum, the home in general and parents in particular should be recognized at long last as key allies of any modern language professional.

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Be funny or be forgotten – the science of humour for ET's

Robert Kuźma

Introduction

Using humour in the world of ELT does not mean keeping your students in stitches every single day of the school year. Even more importantly, being humorous does not involve memorizing and cracking jokes with a deadpan expression on your face. Leave this bit of comedy to Karol Strasburger, please. Consequently, the teacher does not need to be a stand-up comedian or a clown or a circus juggler to effectively introduce elements of humour, thus enriching the linguistic and cultural diet our students subsist on. The kind of humour discussed and introduced here does not require any prior training – you don't have to be Bustin Keaton, Tom Lehrer, Mel Brooks, Joan Rivers, Steve Martin, Bill Cosby, George Carlin or... (add any other professional comedian you find funny). Nor should you be blessed with an innate gift from God to be able to crack your students up with your own or somebody else's humour. True, some people *are* born funny. If, however, you were born tired and hungry like myself, there's still some hope for you, so chin up!

Being humorous is simply acknowledging and capitalizing on whatever is surprising, idiosyncratic, weird or paradoxical about the world we live in and using it for pedagogic purposes. If laughter does not ensue as a result of your efforts to introduce humour into your lessons, this does not necessarily mean that it was a missed opportunity or a failure on your part. (At least,

Robert Kuźma



Robert Kuźma, an academic teacher and the author of a number of publications in the field of cultural studies as well as the methodology of teaching English. He has graduated from the English Philology Department at the University of Białystok as well as the American Studies Department at the University of Łódź; a keen marathoner with an insatiable appetite for raps flower honey. In his teaching practice he has no time for the Past Perfect Continuous Tense but he is deadly serious about introducing humour into his classroom. His students are mostly unaware of these desperate attempts, though.

that's what I tell myself when nobody laughs, again and again.). Remember and take heart: 'The only way to amuse some people is to slip and fall on an icy pavement' (Ed Howe), especially if your nickname at school is Mrs Anaesthesiologist (because you put your students to sleep) rather than Mrs Dynamite.

Humour should not happen in lieu of 'more serious' teaching efforts. Rather, humour ought to accompany whatever chunk of English happens to be on the agenda on a given day be it grammar,

vocabulary or pronunciation. Lost in the technical minutiae of teaching the Past Perfect Continuous inductively or rather deductively, the amount of TTT vs. STT, the continuing allure of PPP, the oblivion of TPR, the ubiquity of eclecticism; both the novice and the seasoned teacher often lose sight of what comes first: Teaching really boils down to seeing the human being in your student and being one to him/her. Your cheerful, easy-going personality trumps everything else. It's important to remember not to try too hard, though. Don't overdo it. Don't be tempted to try the kind of humour that does not suit your personality or your beliefs. Don't set aside a special segment of your class to humour. Weave humour naturally and spontaneously into the very fabric of your syllabus; humour works best as an on-going part of you and your lessons. With some experience and courage on your part, you'll, no doubt, establish your own unique style your students (well, some of them for sure) will come to recognize, respect and relish.

Sure, not everyone is funny or humorous. Not everyone would like to be... While humour is almost universally appreciated as a positive feature, there are those who'd rather be perceived as dead serious or business-like, thinking of even a trace of humour as a professional disgrace or a sign of sloppiness. If that happens to be your philosophy of life and teaching, perhaps it can't be helped. If the last time you had a good laugh yourself was in primary school and, to make matters even worse, your students have never seen your teeth - just be yourself and stay true to your convictions. Focus on what you think you do best instead - there is so much else we can/should offer our students apart from humour.

Common sources of humour

- **PERSONAL STORIES** - these are based on your own or your students' personal experiences. They are true. They are yours. They can also be hilarious! Consider creating your own treasure trove of funny stories or humorous personal anecdotes to tell your students. Use them for a reason: illustrate a point, create interest in the subject of your lesson or throw in a funny story to introduce a funny break in the material you happen to be covering.
- **FUNNY ANALOGIES** - these are interesting and often funny and original comparisons between two things or ideas. A witty analogy makes this comparison in an entertaining way, it effectively drives home the point you're

trying to make and does so in a surprising way. Like this one I've just stumbled across: *Some jobs just can't be improved — it's like adding designer curtains to your jail cell.*

- **QUOTATIONS** - Malcolm Kushner is right when he says: 'if the famous name is followed by a really funny quote, then you've got them.' (At least for a few seconds. But in today's computer age, that's a long time.) ('Public Speaking for Dummies', p. 241)
- **CARTOONS AND COMICS** - these can be a never ending source of fun and there's no end of them online. Cartoons will enhance the quality of your lessons and if you choose some funny ones, they can really crack your students up! It's easy to find cartoons on any topic you teach, so it is a good idea to routinely search for some while preparing your elaborate lesson plans. A funny cartoon can also be displayed before your lesson as students are taking their seats in order to keep them busy, intrigue them and/or set the mood for the class that's about to begin.
- **DEFINITIONS WITH A TWIST** - you can either rely on funny definitions already in the public domain, or think them up yourself, here is one: *An optimist is someone who falls off the Empire State Building, and after 50 floors says, 'So far so good!'* - Unknown.
- **LEXICAL HUMOUR: ABBREVIATIONS AND ACRONYMS, PUNS, WORD GAMES, OXYMORONS, LEXICAL PUZZLES** - there are, for example, dozens of well-known funny acronyms already in circulation in English, e.g., **AAAAA** - American Association Against Acronym Abuse, **TGIF** - thank God it's Friday! (or maybe Thank God It's Funny!), **SNAFU** - Situation Normal All Fucked Up. Asking students to make their own funny explanations of brand names is worth having a go at as well. For example, what's the real meaning of **FORD**? Well, some people claim it means: **Fix Or Repair Daily!** I'm sorry if you drive one of these...
- **SIGNS** - funny signs are so easily retrievable today. Again, the best part about many of them is that they're real. They often include a mistake or a piece of text so there's some linguistic work involved, too.
- **LAWS** - you'll be surprised how many absurd laws you can find online. They easily lend themselves to all sorts of linguistic tasks. You can, for instance, jumble them up and practice syntax with your students. Just remember this law while preparing your





activity: *If anything can go wrong, it will. And this: If there is a possibility of several things going wrong, the one that will cause the most damage will be the one to go wrong.*

- **TESTS.** Now, wait a minute: tests?! Yes, tests! Why should tests be so stressful all the time? Inject a crazy, unexpected, funny or simply silly question into your tests to provide your students with a momentary relief from the pain and drudgery of doing your test. Make sure your students are able to establish the funny or unexpected connection you're aiming at.

Top ten tips

- 1 Students invariably list humour as one of the most indispensable characteristics of a good teacher. How many teachers from your own educational experience were humorous, funny, overly optimistic, bright and great to be around? Well, become one of those you remember.
- 2 Self-deprecating/self-effacing humour is best and safest. Paradoxically, the more you laugh at yourself, the more respect you can command with your students. Well, at least with some of your students. They may think: *Wow, this teacher has the confidence of pulling her own leg in front of us!* (When you do this, however, make sure you remain seated.) Additionally, a self-put-down clearly demonstrates you don't take yourself too seriously! And that is positive.
- 3 Never pick on a student to publicly make fun of them. Even if that happens to be the trouble maker that has already ruined lots of your lessons. And the stability of your marriage, too. Humour for everybody should not be synonymous with public humiliation for somebody.
- 4 Think of your students' world – what can be funny to them? What is currently important in their lives? What cultural, musical or fashion trends are in? Which ones are out? What can be made fun of and be immediately understood/appreciated by your students, given their age, interests and humour style? Aim for some common ground which most of your students can recognize as funny – this can cement them as a group and facilitate your efforts aimed at team-building.
- 5 Even the most serious lesson will benefit from a moderate amount of humour. Even the most serious teacher should give humour



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at least thirty-seven tries to make their students 'laugh in the right amount, at the right times, and for the right purposes'.

- 6 Never use jokes referring to sexuality or other taboos. Shy away from anything that you consider inappropriate or too off-colour. Do err on the side of caution. George Carlin may have got away with it but you're not a stand-up comedian. I know of at least two cases of teachers who faced serious consequences after cracking jokes about ethnic groups they were not members of. Even if I was really tempted to tell a joke, I wouldn't touch politics, religion or gender jokes with a bargepole. If in doubt, decide against such jokes. Play it safe and remember: Humour works best when it brings people together.
- 7 Go easy on sarcasm or irony – I use it myself but it's so easy to overdo this and end up alienating somebody. In fact, I'm pretty sure I've alienated some of my students over the arch of my career as a teacher that now spans two centuries. I just hope they're not reading this...
- 8 Don't laugh at your own humour. I know what you're thinking – how can I not laugh at my own humour when it's just hilarious?! Well then, take this bit of advice: 'The audience laughs, you rejoice, inwardly.' ('I Can See you Naked', Don E. Schultz, p. 115)
- 9 Apparently, people are more likely to laugh if they're seated close together. If you're students are scattered, with lots of free space between them, do not expect them to fall about laughing even at a freakishly funny remark. Bunch them together and you should see a more animated response to anything you try in your classroom.
- 10 Do not confuse humour with jokes. Says James C. Humes: 'The difference between a joke and humour is the difference between a pornographic picture and a love scene in a good movie. A joke told for its own sake – without much relevance to the speech that follows – insults the audience.' ('Speak like Churchill Stand Like Lincoln', p. 70.)

Functions of humour

While the primary goal of all sorts of entertainers, stand-up comedians, circus clowns and village idiots may be entertainment all the way, the fundamental function of humour in the context of ELT is different. The teacher aims not at a forty-five minute stand-up comedy show but at introducing snippets or flashes of humour

every now and then. Think of humour as oil than can get the squeaky wheels of education to turn a bit more effortlessly. Think of it as an additional bite of an energy bar that supplies your students' fatigued and oxygen-hungry muscles with an extra supply of carbs before they hit the wall, stop and finally drop in another marathon session of English with you.

According to Highet (1963), quoted by Dave Emke in his article 'No Laughing Matter: Humour in the English Arts Classroom', humour was routinely utilized as early as in the Renaissance by teachers to make 'games out of the chores of learning difficult subjects'. It was also used instead of 'beating their pupils' and rendered the teaching process 'perfectly delightful'. Guess what – nothing has really changed since then – humour is still preferable to corporal punishment! Apart from replacing caning, humour also serves the following fundamental functions:

- Makes your classroom a happier and friendlier place to be in and learn; at the same time making your students like the world, themselves and you that much more...
- Boosts motivation, helps more reserved students feel a part of the group learning experience,
- Enhances the quality of teacher-student relationship,
- Cements the group and facilitates team-building – nothing brings people together stronger than shared moments of fun and joy,
- Softens the weight of the burden of everyday lesson – and workload for students and teachers alike,
- Helps students process and retain educational information, especially in unmotivated students,
- Serves as an effective platform for the transmission of cultural patterns and norms,
- Makes the monotony of coursebook-based classes less intense by enriching the linguistic diet students can thrive on,
- Keeps the affective filter low (reduces the stress involved in undergoing a formal foreign language instruction) (see Krashen's Affective Filter Hypothesis),
- Diffuses tension or hostility.

Conclusion

Humour is everywhere. Your life and your own personal experiences are probably the best sources of it. If you're a hermit or a recluse or





somebody with a diagnosed humour deficiency syndrome or somebody who can at best be described as 'differently interesting', you'll have to turn to other people to get your samples of humour. There's humour in newspapers or on TV. There are tons of humour online; professional speakers, stand-up comedians or politicians use it and so can you. Consult the bibliography below to find some humorous titles of joke books or humour books or DVDs to begin with. Use the humour contained in this article and pretend it's yours. That's what I'd do anyway... Don't forget that education is too important to be taken seriously and begin using my legendary TEETH method - Tried Everything Else? Try Humour!

**'BUT WHAT IF IT GIVES ME WRINKLES'
- 25 EXCUSES NOT TO USE HUMOUR**



1. 'I play 'Friends' once a year. Isn't this enough?'
2. 'I'm underpaid and overworked - what's funny about that?'
3. 'I work in a highly academic and competitive environment. There's not much use for humour here.'
4. 'I'm not trained to do a clown's job'
5. 'If it ain't broke why fix it? I'm happy with how things are now.'
6. 'Do they mention humour in Podstawa Programowa? I doubt it.'
7. 'Life hasn't exactly pampered me. It's not my intention to make things too easy or funny for my students, either.'
8. 'I laugh only among people I can trust.'
9. 'What's the relevance of humour for Matura?'
10. 'Humour may be good for the new crop of teachers, not for such an experienced and old one like me.'

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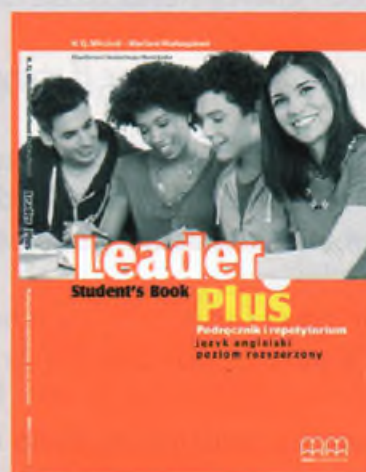
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11. 'I don't want my students to think I'm not serious.'
12. 'Doesn't humour induce cramps? And, besides, good students should not be seen or heard (laughing).'
13. 'OK, I could do a funny lesson. Once a year should be enough.'
14. 'I absolutely hate my face when I laugh. It looks weird and you can see I'm missing my first premolar tooth.'
15. 'There's so much noise and laughing during the breaks. Lessons should be quiet and highly controlled affairs.'
16. 'What's funny about The Past Perfect Continuous Tense?'
17. 'Humour may work only for advanced students.'
18. 'I last laughed myself when I was in primary school.'
19. 'Other teachers will think there's no teaching going on in my classroom.'
20. 'I hate joking. Those who joke should be buried in unmarked graves never to be found again.'
21. 'How can my students respect me if they see me laugh?'
22. 'Even my husband has never heard me laugh.'
23. 'There are certain things that should be done behind closed doors, without the presence of others.'
24. 'Laughing may be good for American schools – it simply isn't a part of our culture or our education.'
25. 'Learning a language is serious stuff! So stop laughing or else!'

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Theory, methodology:

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12-d
1-e, 2-j, 3-a, 4-k, 5-b, 6-l, 7-i, 8-h, 9-g, 10-c, 11-f,

Answers:
Funny Ifferisms by Dr. Mardy Grothe.

11-o, 12-l, 13-n, 14-j, 15-f
1-e, 2-l, 3-m, 4-a, 5-b, 6-k, 7-c, 8-g, 9-h, 10-d,

Funny one- and two-liners. Answers:

12-g, 13-i, 14-k, 15-m, 16-s, 17-q, 18-t, 19-r, 20-p
1-e, 2-a, 3-j, 4-b, 5-o, 6-d, 7-c, 8-h, 9-f, 10-n, 11-l,

Funny puns. Answers:

(leaves)
means: 'zywi sie pèdam! rošlin (shoots) iliscmi
shoots and leaves', with no comma! Then it
The correct definition should read: 'eats
eating, then shooting someone and leaving.
suggests what the panda has actually done –
between the words 'eats' and 'shoots',
'Eats, shoots and leaves' with the comma.
The definition is flawed, badly punctuated.

The famous panda joke explained.

Answer Key:





ACTIVITIES

Sneak that sentence in!



Instructions for the teacher:

This is a fun speaking activity. It works well and students enjoy it.

SS receive slips with a sentence. Their task is to memorize and give a speech suggested by the sentence they've been given and actually use it in their talk without their fellow students noticing. The task for the group is to listen carefully and guess which sentence comes from the teacher. Here are some sentences I use with my students:

- ① Over 2500 left-handed people a year are killed from using products made for right handed people!
- ② I've got a terrible fear of being buried alive!
- ③ The electric chair was invented by a dentist!
- ④ Smelling bananas and/or green apples (smelling, not eating) can help you lose weight!
- ⑤ All of us need role models and my hero is Robert Kuźma!
- ⑥ If I could talk to any person alive in the world, I would pick Britney Spears.
- ⑦ I think the reason for so many computer viruses in the world these days is people's poor hygiene.
- ⑧ We should all help the hour hand on the clock because it is always fatter, shorter and slower

than the minute hand. The hour hand needs our help!

- ⑨ Animals should get voting rights.
- ⑩ In my opinion, an actor who commits a crime in a movie should be prosecuted.
- ⑪ Donald Duck comics should be banned because he doesn't wear pants.
- ⑫ It is unfair that cows sweat through their noses.
- ⑬ I'm obsessed with numbers – I even count how many times I have to move my hand to eat soup.
- ⑭ It's strange, but most people smell their clothes to find out whether they are dirty or not.
- ⑮ English is the love of my life.

Alternative speaking topics – 'would you rather' drill

Instructions for the teacher: tired of same old boring and pathetic questions of this sort: 'the role of education in a young person's life'. blah, blah, blah. Try these for a change:

- ① Would you rather remove your front teeth with a bottle opener or pierce your nose and navel with a hole-puncher?
- ② Would you rather be trapped in an elevator with wet dogs or with three fat men with bad breath?
- ③ Would you rather be a clown that distracts the bull or the bull rider on the bull?
- ④ Would you rather run your tongue down ten meters of a New York City street or press your tongue into a stranger's nostril?
- ⑤ Would you rather have a missing finger or have an extra toe?
- ⑥ Would you rather suffer from halitosis (bad breath) or flatulence (too much gas)?
- ⑦ Would you rather (insert the name of a male celebrity) was your god father or your best man at your wedding?
- ⑧ Would you rather your neighbour played disco-polo music too loudly or snored too loudly?
- ⑨ Would you rather use somebody else's toothbrush or towel?
- ⑩ Would you rather be boiled alive or frozen to death?

The famous panda joke



Explain the joke and prove that good punctuation can be crucial!

A panda walks into a cafe. He orders a sandwich, eats it, then draws a gun and fires two shots in the air.

"Why?" asks the confused waiter, as the panda makes towards the exit. The panda produces a badly punctuated wildlife manual and tosses it over his shoulder.

"I'm a panda", he says, at the door. "Look it up" The waiter turns to the relevant entry and, sure enough, finds an explanation.

"Panda. Large black-and-white bear-like mammal, native to China.

Eats, shoots and leaves."

Wacky inventions

Instructions: Pin a sticker to each student's back. On each sticker there is a name of a wacky invention. Students must not see what invention they carry on their backs. Students mill around and give each other clues about the function of each invention so that everyone is able to guess/name his/her invention.



War Gas-Resistant Pram (England, Hextable, 1938)

Follow-up: SS work in groups and prepare a poster advertising their own funny & useless invention. They must include its picture, description and a name.

Examples of inventions to use:

- ① Solar Powered Flash Light
- ② A black highlighter
- ③ Smooth Sandpaper
- ④ Waterproof sponge
- ⑤ Silent Alarm Clock
- ⑥ Double sided playing cards
- ⑦ Ejector seats for Helicopters
- ⑧ Horse diaper
- ⑨ Pet massager
- ⑩ Laser-guided scissors
- ⑪ Little umbrellas for shoes
- ⑫ Banana slicer
- ⑬ Butter in spray
- ⑭ Portable sauna
- ⑮ Beer-flavoured lip gloss
- ⑯ Radio hat

Doctors and nurses

Instructions:

Divide the group into four teams: doctors, nurses, patients and said. Students must listen and stand up and sit down quickly when they hear their word in your story. This activity is a great stress-relieving and attention-grabbing warm-up. Use

it whenever you need to generate some laughter and raise your students' energy levels, though.



The story:

"At the hospital near where I live, a patient experienced a funny situation the other day. At this hospital, all the doctors are women and all the nurses are men. One day, that patient went there to have her elbow x-rayed by a professional doctor. She went up to a woman, a doctor and said: 'Excuse me, nurse. I'm here for my elbow x-ray. I'd like to see a doctor,' she said.

'I'm sorry, I'm not a nurse, I am a doctor. But I'm not a surgeon,' said the doctor.



'Oh, I'm really sorry, nurse,' said the patient, 'but where can I find a surgeon then?'
 'I told you I was not a nurse. I'm a doctor,' said the doctor to the patient.
 'Oh, sorry once again. What's your name, by the way?'
 'Nurse. Doctor Nurse. My name is doctor Nurse,' said the doctor to the patient."

Variations of the physical responses (example actions):

- ❖ Clap
- ❖ Whistle
- ❖ Squat
- ❖ Jump up
- ❖ Stand on one leg
- ❖ Stomp your feet
- ❖ Thump your chest
- ❖ Snap your fingers

Variations of the input material:

- ❖ find a different funny story, a joke or create one yourself
- ❖ find a simple song with a catchy, repetitive chorus

A walking variation:

Have your students walk around the classroom with a text in hand. Each time they come across a punctuation mark in the text they're reading, they perform a physical action.

Examples: the full stop – squat, the comma – turn around, the question mark – mumble the word 'why' etc.

Funny definitions – what is it?

- ❖ **A diplomat.** A man who always remembers a woman's birthday but never remembers her age. (Robert Frost).
- ❖ **An expert.** A man who has made all the mistakes which can be made, in a narrow field.
- ❖ **A celebrity.** A person who works hard all his life to become known, then wears dark glasses to avoid being recognized.
- ❖ **Home.** The place where, when you have to go there, they have to take you in. (Robert Frost).
- ❖ **Imitation.** The sincerest form of flattery. (Oscar Wilde).
- ❖ **Jury.** Twelve persons chosen to decide who has the better lawyer. (Robert Frost).
- ❖ **A man.** A creature made at the end of a week's work when God was tired. (Mark Twain).
- ❖ **An optimist.** Someone who sees the doughnut while the pessimist sees the hole.
- ❖ **Punctuality.** Something that if you have it,

there's often no one around to share it with you. (Hylde Baker).

- ❖ **Sex.** An emotion in motion. (Mae West).
- ❖ **Time.** That which man is always trying to kill, but which ends in killing him. (Herbert Spencer).

Lateral thinking puzzles

- 1 **In the middle of the ocean is a yacht. Several corpses are floating in the water nearby.** (A bunch of people are on an ocean voyage in a yacht. One afternoon, they all decide to go swimming, so they put on swimsuits and dive off the side into the water. Unfortunately, they forget to set up a ladder on the side of the boat, so there's no way for them to climb back in, and they drown).
- 2 **Bob and Carol and Ted and Alice all live in the same house. Bob and Carol go out to a movie, and when they return, Alice is lying dead on the floor in a puddle of water and glass. It is obvious that Ted killed her but Ted is not prosecuted or severely punished.** (Alice is a goldfish; Ted is a cat).
- 3 **A man lives on the twelfth floor of an apartment building. Every morning, he wakes up, gets dressed, eats, goes to the elevator, takes it down to the lobby, and leaves the building for work. In the evening, he goes through the lobby to the elevator, and, if there is someone else in the elevator (or if it was raining that day) he goes back to his floor directly. However, if there is nobody else in the elevator and it hasn't rained, he goes to the 10th floor and walks up two flights of stairs to his room.** (The man is a midget. He can't reach the upper elevator buttons, but he can ask people to push them for him. He can also push them with his umbrella).
- 4 **Music stops and a woman dies.** (The woman is a tightrope walker in a circus. Her act consists of walking the rope blindfolded, accompanied by music. The musician (organist, or pianist, or whatever) is supposed to stop playing when she reaches the end of the rope, telling her that it's safe to step off onto the platform. For unknown reasons (but with murderous intent), he stops the music early, and she steps off the rope to her death).
- 5 **A man is found hanging in a locked room with no furniture and a puddle of water under his feet.** (He stood on a block of ice to hang himself).

Funny puns

1	In what state were you born?	1	e	a	Canoe?
2	I can row.			b	'All right. What do I owe you?'
3	'I spent three years in college taking medicine'.			c	They call him a paneless dentist.
4	'I must charge you for murder'.			d	More than a bowling pin.
5	A hula dancer has no future.			e	In the nude.
6	She's been stood up			f	Is usually in the dark.
7	My dentist has no windows in his office.			g	Only his voice.
8	A hard-boiled egg			h	Is hard to beat.
9	He who's always blowing a fuse			i	I've got a head.
10	I lost 20 pounds when I was in England.			j	'Are you well now?'
11	Why are fish smart?			k	My doctor had me in stitches.
12	What did your husband raise in the garden?			l	Because they travel in schools.
13	Work hard and you'll get ahead.			m	'So what? After mine they're limp.
14	At my operation, I laughed so hard.			n	How much is that in American money?
15	'Girls run after my kisses!'			o	It's such a shaky business.
16	He is a man of letters.			p	They just lose their zip.
17	They serve instant food here.			q	You get sick the instant you get it.
18	I made a killing in the Stock Market.			r	Who always works over time.
19	A watchman is a man			s	He works for the post office.
20	Old postmen never die.			t	I shot my broker.

Funny one- and two-liners

1	Always put your best foot forward	1	e	a	The doctor was afraid to slap me.
2	Few women admit their age.			b	They will always look silly.
3	There's still a bit of risk in flying			c	Preferably his own.
4	I was such a big baby when I was born			d	I feel like a tea bag.
5	My wife's hats will never go out of style.			e	Especially when walking in the dark.
6	When life hands you a lemon...			f	Others tell the truth.
7	Every man should have a wife.			g	Nobody is allowed in!
8	This pub is so exclusive.			h	Is tomorrow's five-cent stamp.
9	Today's president...			i	Few men act theirs.
10	I've been in hot water so often			j	I have the handwriting for it.
11	Never give a person a book for a gift.			k	Make lemonade!
12	At the birthday party I tried to count the candles			l	But the heat drove me back.
13	A jury consists of 12 people			m	The taxi ride from the city to the airport.
14	I was thinking of becoming a doctor.			n	Who decide which side has the best lawyer.
15	Some people know about etiquette.			o	She may already have one.

Funny ifferisms by Dr Mardy Grothe

1	If anyone corrects your pronunciation of a word in a public place,	1	e	a	try missing a couple of car payments. ~Earl Wilson
2	If life were fair,			b	diminish your dinner. ~ Henry S. Leigh
3	If you think nobody cares you're alive,			c	if you steal from many, it's research. ~ Wilson Mizner
4	If one synchronized swimmer drowns,			d	you lose the power to think. ~ Clarence Dorrow
5	If you wish to grow thinner,			e	you have every right to punch him in the nose. ~ Heywood Broun
6	If the English can survive their food,			f	lackadaisical would have something to do with a lack of flowers. ~ Doug Larson
7	If women ruled the world			g	try sleeping in one room with a mosquito. ~ Anita Roddick
8	If you're not fired with enthusiasm,			h	you'll be fired with enthusiasm. ~ Vince Lombardi
9	If you think you're too small to have an impact,			i	bars for single men would have metal detectors to detect hidden wedding rings. ~ Anon
10	If you steal from one author, it's plagiarism;			j	Elvis would be alive and all the impersonators would be dead. ~ Johnny Carson
11	If the English language made any sense,			k	do all the rest have to drown too? ~ Anon
12	If you lose the power to laugh,			l	they can survive anything. ~ G.B. Shaw



Being in tune with our students - mission possible!

Małgorzata Neckowicz

'What one man can invent, another can discover.'
Sherlock Holmes Quote

-The Adventure of the Dancing Man

If possible, actually, it means that we listen to them, respond to their needs and take advantage of it. There is a chance to speak the same language during the process of teaching and learning the language.

It is elementary, my dear Watson

Looking closer at the complicated human nature, it might be alleged that young people want to be treated as individuals but, on the other hand, need to be a part of a team and belong to a certain bunch of peers. Therefore, the students should be provided with some individual freedom during the process of education because students are not willing to learn things which are imposed on them and about which they cannot do anything. It is common knowledge that students work more effectively if given material appeals to them and engages them emotionally. Yet, scientists say that the effectiveness of learning depends on the lengths of time spent on learning a language and on how deeply the information is processed. So, if teachers and their students took all these factors into consideration, the results could be striking. At school, students naturally form groups of likeminded peers who are on the same wavelength

Małgorzata Neckowicz



Małgorzata is a certified teacher of English with 20 years' experience who teaches secondary school students at different levels and tests their knowledge as an examiner for school-leaving exams. She has been co-operating with the OUP on several new course books. In pursuit of effective methods of teaching she has developed her knowledge in a number of workshops both in Poland and abroad. The NLP, which she has become interested in, was a subject of her specialisation of the first grade. Travelling in Scotland, England, Wales and the Republic of Ireland, she was bitten by cultural studies bug, which she tries to pass down to her students.



as for interests, clothes and manners. Why not take advantage of it in the process of learning and teaching. Being a part of the team means sharing responsibility, co-operating and intensifying individual effort to work on the strength of the group. The bonds are even stronger and tighter when it is all about competition. Competition should be friendly because, then, there is a good atmosphere to develop positive social feelings. Moreover, it meets young people's needs to be accepted and to be a part of the group.

Brainy is the new sexy

Consequently, it is friendly competition which, used as a method of making students active, brings them joy, satisfaction and feeling of being responsible and irreplaceable. Moreover, the competition could bring certain benefits as for learning a language because students acquire new knowledge, develop new ideas, communicate, discuss and reason and, finally, undertake any action.

Preparing for the competition requires precise skills, such as choosing the topic, forming aims and conveying the message in a form of public presentation. At this certain moment, students have a chance to benefit from the two above -mentioned factors of the proper lengths of time spent on learning a language and deep information processing.

The teacher must, then, exchange their role of an expert for that of a facilitator, animator, observer and even a partner.

*"Tell me and I will forget,
Show me and I will remember,
Involve me and I will understand".*

Following this concept, taking part in team competition seems to be a really effective method, as students doing their part of work involve their minds, will, emotions and senses. It is also said that they will remember 90 per cent of what they have done.

Yes, thank you for your input

Students should feel safe while taking part in competition because the need of feeling safe is charted between meeting physical and psychic needs. Following **Maslow's hierarchy of needs**, physical needs obviously are connected with food, oxygen and sleeping. Psychical needs concern emotional contacts, acceptance, appreciation, acknowledgement, success and development.

According to Abraham Harold Maslow, cognitive functions do not develop until basic needs are met. So, while organizing the process of teaching and learning, the teacher should do it in such a way that students take satisfaction from it. It is obvious that a constant feeling of fear and failure is discouraging. Similarly, being too demanding or ignoring students' abilities could





cause tension and lack of security in students which leads them straight to discouragement.

Any ideas? Seven so far

So, taking everything into consideration
students may be active if
they feel secure and have the right
to make mistakes
their needs and interests are taken into account
they identify with the topic or the task
they take part in planning and making decisions
they are allowed to realize their own ideas
their effort is appreciated
they feel satisfaction.

What's the point of being clever if you can't prove it

All these general truths concerning methodology of teaching and learning a foreign language are taken into consideration every year while organising a friendly competition for secondary schools in our region.

The competition is called quite unoriginally "Konkurs Wiedzy o Wielkiej Brytanii i Północnej Irlandii" (the Contest of Knowledge of Great Britain and Northern Ireland); however, every year the leading theme of each edition is different. The first edition focused on the chosen aspects of British history, geography and politics. The second edition was devoted to the Polish aspects in the

British history, and the third edition concentrated on literature and film. Taking advantage of the fact that it was the year of Sherlock Holmes, due to a great series produced by the BBC, the third edition of the competition was about the works and life of Conan Doyle as well as on the first season of Sherlock Holmes, created by Steven Moffat and Mark Gatiss and greatly acted by Benedict Cumberbatch as Sherlock Holmes and Martin Freeman as Doctor John Watson. The third edition was a response to the students' developing interest in the British television crime drama that presents a contemporary adaptation of Sir Arthur Conan Doyle's *Sherlock Holmes* detective stories. First of all, there were qualifications inside schools, later on "Sherlocked" teams came to the venue of the competition and showed profound knowledge of Conan Doyle's biography and of contemporary Sherlock Holmes drama series. In the finals, there were five teams that were asked to prepare presentations, films, dramas, lectures or any other form of presentation they would prefer. The students decided on a drama, a video trailer, an instruction how to become Sherlock and a presentation connected with trying Sherlock favourite tastes.

To a great mind, nothing is little

Sherlock Holmes, revived by the BBC, turned to be a hit and gathered plenty of fans among

teenagers. Not only do they know tiny details concerning the film, but they even quote Sherlock using his lines during their private conversations. These young people who immersed themselves in the biography of Conan Doyle and the BBC drama series put a great deal of effort into meeting the requirements of the competition. However, they were not alone, as they worked as teams and took a lot of fun from it. Their knowledge and presentations were judged by the jury consisting of a teacher of English, the representatives of our sponsors, Oxford University Press and Wyższa Szkoła Bankowa in Bydgoszcz, as well as the representatives of other institutions which support our competition depending on the leading theme. This year, there was a guest who is an expert in the European cinematography.

All the students taking part in the finals received beautifully designed certificates of achievement. The teams of winners, up-followers and the third on the box were awarded with OUP books and various prizes, such as rucksacks, T-shirts, mugs, CDs and caps. Although the competition always revolves around Great Britain, there is always a bit of suspense regarding which motive will be the leading one next year. Nobody knows, even we,

the organisers, because it comes unexpectedly, depending on the hot issue which usually pops up.

Education never ends, Watson. It is a series of lessons with the greatest for the last

Both students and teachers enjoy the competition. Students, because they form teams of friends by themselves.

They feel secure working together and being able to share their work because, like everybody these days, they are very busy people.

Teachers, because it is an excuse to meet and talk to colleagues from different schools and, most of all, to admire students' creativity. They always come up with an idea we would never ever have thought about.

So, "take my word as gospel", students like challenges, particularly if they can share the feeling of thrill with their friends. Using Holmes's line, I would ask you not to ignore all that has been written, "it is not the shock talking", these are thoroughly thought-over ideas.

Hopefully, if we, teachers, make an attempt to be in tune with our students, no special "battle dress" ☺ will be necessary.

The Science of Deduction by Sherlock Holmes

This is what I do:

I observe everything. From what I observe, I deduce everything.

When I've eliminated the impossible, whatever remains, no matter how mad it might seem, must be the truth.

THE END ?



How to deal with 'podręcznik wieloletni'?

Ewa Ostarek

Starting from the new school year (2015/2016), teachers will face some changes that will influence the way of teaching. Therefore, the main aim of this short article is to introduce some of the most important changes in the teaching-learning process. What is more, several ideas for using new versions of the course books in the classroom will be provided. Until this year, pupils had a lot of various ways of using their course books. The books consisted of 'disposable' tools like stickers, links to on-line sources, cut-outs, etc. According to the newest law:

„Art. 22ao.

(...) Podręcznik może być dopuszczony do użytku szkolnego, jeżeli:

(...)

4) Nie zawiera:

- a) pytań, poleceń, zadań i ćwiczeń wymagających uzupełniania w podręczniku – w przypadku podręcznika w postaci papierowej;
- b) odwołań i poleceń wymagających korzystania z opracowanych przez określonego wydawcę dodatkowych materiałów dydaktycznych przeznaczonych dla ucznia;

(Dz.U. poz 811 p. 9)“

It means that the previous versions of books should be changed. The publishers have time to change the MEN code until the end of 31st March 2015 for grades one and two in the primary schools. The new versions of course books cannot contain any tasks or exercises involving writing

Ewa Ostarek



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down the answers straight into the given spaces on each page. This method has been changed and, from this time on, pupils should copy some of the answers into their copybooks/notebooks. What is more important, they cannot write in the course book at all.

New course books

Owing to the new changes, it is a good idea to show the main differences between the new and old versions of the books on the basis of two examples.

The first title is 'New English Adventures' (level 1) by Pearson. The first new thing is the fact



that there is an inscription 'podręcznik wieloletni' on the cover of the book and, what is more, on the next page there is an instruction that children should not write in that book because it will be used next year by other pupils. In the content part, we do not have cut-outs ('materiały do wycinania') and stickers anymore. Still, the content itself has not changed a lot. There is also a DVD attached to the book.

The table shows some differences between the list of rubrics on the basis of New English Adventure (two versions: first edition/second edition, Units 1-2) As can be seen from the given examples, some words and actions had been replaced according to the new requirements.

Before	Now
Listen and stick. Then find and tick.	Listen, point and repeat. Then find and say.
Match and colour.	Copy and colour in your notebook.
Listen and say. Then listen and circle.	Listen and say. Then listen and draw in your notebook.
Count and write.	Count and say.
Listen, say and tick.	Listen and say.
Listen and number.	Listen and say the number.
Draw and say.	Draw in your notebook and say.


Table: Author's table on the basis of New English Adventure by Pearson.


BEFORE


2 Listen and stick. Then find and tick (✓). CD 1.8  


✓


NOW


2 Listen, point and repeat. Then find and say. CD 1.8 





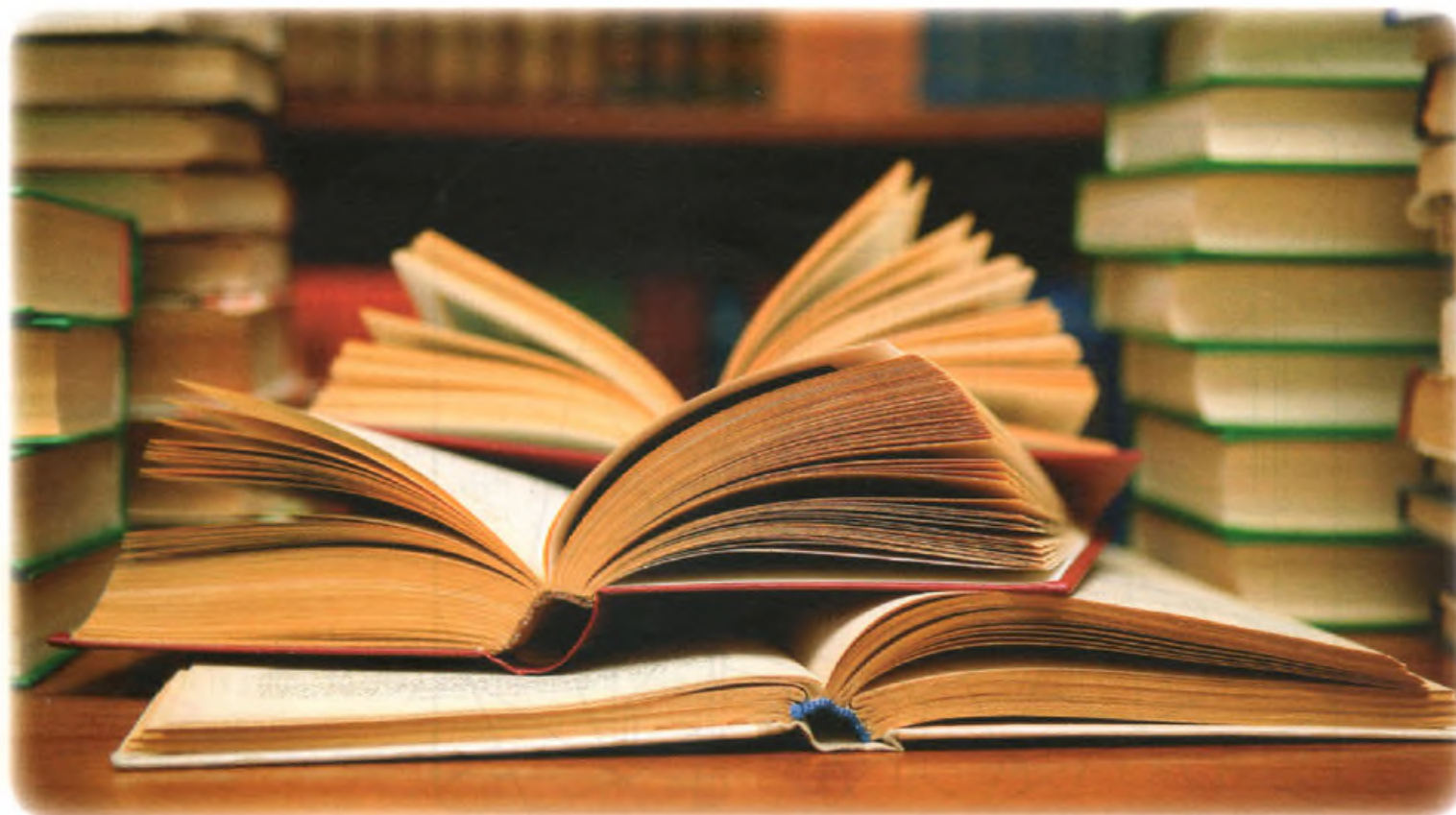






Source: New English Adventures (level 1), Pearson, 2014 (old/new version)





Let us have a look at the course book entitled *Tiger 1*, from Macmillan. Apart from the fact that there is also an inscription 'Podręcznik wieloletni' on the cover, we can see other differences. To the first version, there are two CD-s attached – a CD with songs and a CD-ROM, whereas the second version has got a CD with songs. It is quite obvious that children are not to be allowed to use stickers and any kind of writing. However, there is something like the tiger's paw to cover some pictures or parts of certain exercises. There is no longer anything like picture dictionary at the end of the book where students could write or trace some letters. It has been replaced by fully written forms of each word (*see examples on the next page*).

Advantages

It is crucial to mention the main advantages and disadvantages of the changes. First of all, there is a certain change of focus in teaching – from writing to more productive and communicative skills. Hence, new lessons are going to be even more oral practice-oriented. It is claimed that this change is a good one because it may allow pupils to form their own utterances.

In addition, the learning process will be more focused on more motor skills than before. One of the newest hints would be 'if you cannot write something, act it out'. This technique will enable more movement in the classroom; hence, there are chances for the pupils to use their energy for English tasks.

Another fact is that it would be easier to check pupils' tasks. The teacher could see their performance and how they act out and behave. In that way, he/she could also encourage and motivate the pupils for further work.



What is more, if children cannot colour in their books, they can see some examples of ready-made pictures and it could be the inspiration for their own pictures later on. The pictures are drawn in the style of 6- or 7-year-old children so they are very realistic. Theoretically, one book could be used by another pupil after a year and, in the following year, the same book may be used by the second owner. However, this point is quite questionable not only for the teachers but the parents as well.

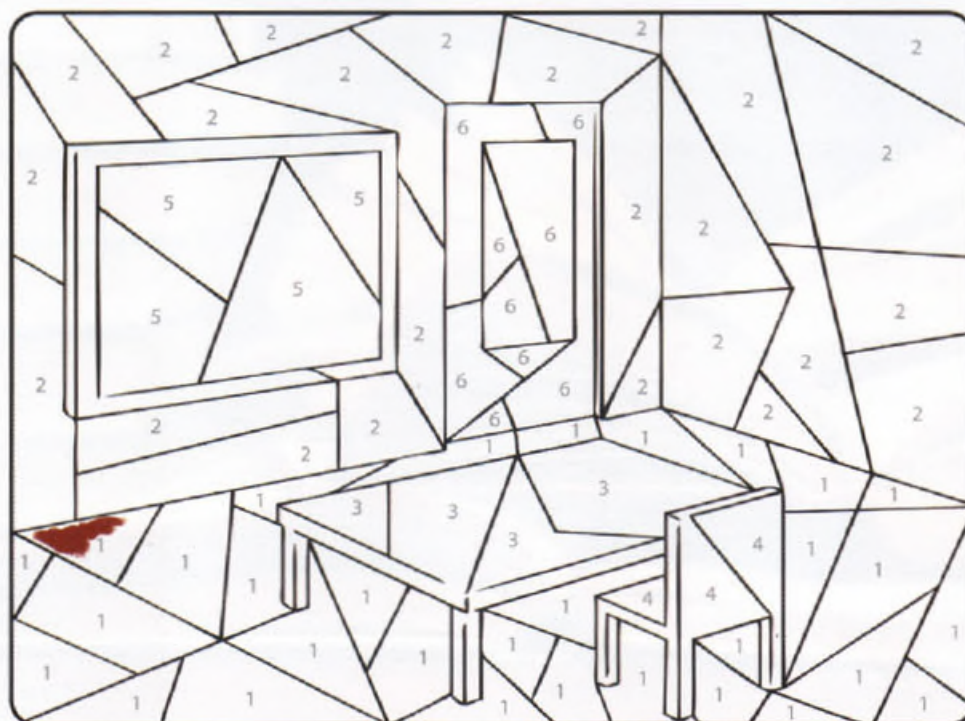
Disadvantages



There are also some disadvantages because of the changes. The first obvious fact is that pupils cannot write and colour in their course books as they did in the past. It could be quite hard for children to adjust to the new conditions and, for sure, some mistakes will take place. On the other hand, it may be difficult for the teacher to monitor the whole class to check if students write/colour in their notebooks or in the books.

Another drawback is the fact that there will be no room for personalisation. No names or surnames on the covers of the books, no stickers and no colouring – these would be for sure the new features of the books.

BEFORE

2 Colour and say.  



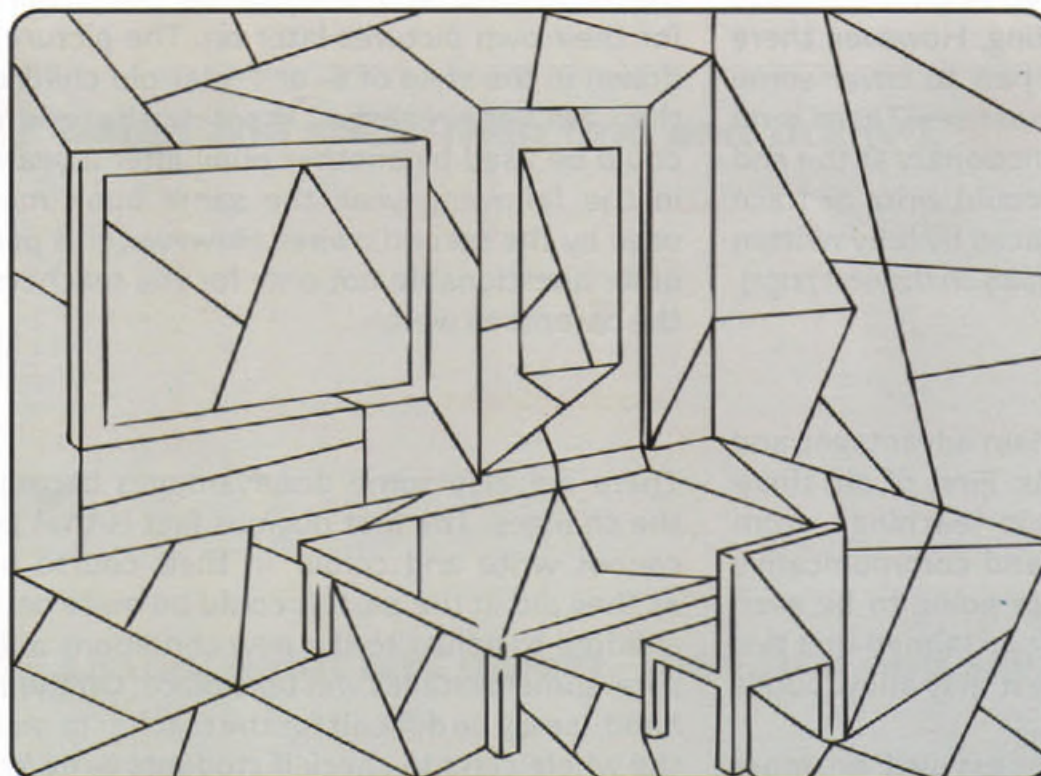
3  Listen, point and say *In the classroom* chant. 



Language: *In the classroom*: floor, board, desk, chair, wall, door

NOW

2 Make coloured papers and cover the objects in the picture. Play.



3  Listen, point and say *In the classroom* chant. 

Language: *In the classroom*: floor, board, desk, chair, wall, door



Source: Tiger 1, Macmillan Education, 2014 (old/new version)



From the teacher's perspective, the changes involve the need to use the activity book not only for giving the homework, but also during the lesson. This will probably allow pupils to practise some writing skills in the classroom.

Furthermore, the process of teaching needs to be really well-planned in advance, as there will be new kinds of exercises and tasks for children. What is more, this change involves more preparation for the classes making it, to some extent, more time-consuming. Yet, after some preparations, teachers will feel more comfortable with the changes.

Ideas

As it has been stated before, imagination is most important. It is going to play an important role in the new classroom environment, even more than before. Owing to the fact that pupils will not be allowed to write in their books, they will have to imagine certain situations. For instance, before they were to colour the picture on the basis of what they have heard; now, they will have to imagine that they take a pinch of each colour and do the task. Thereby, it will accelerate their vivid imaginations.

Another creative idea of dealing with new course books is to use the technique of drawing things in the air. Pupils may use fingers, pens, crayons of something else to create letters, shapes or, when they would be skilled enough, also words – but in the air. This will prepare them for further writing in their notebooks.

Children have got great imagination; therefore, it could be a nice idea to use it while learning and create pretended play as a new tool. Pupils may pretend that they are acting some scenes together with the main characters or they could imagine a lot of different English-based situations.

Because of the fact that pupils will not be allowed to draw in the course books, it could be a nice idea to cover some elements – for instance, to cover some parts of the story, to cover sequence of colours, or something like this. Furthermore, if they created some kind of this tool – it could be from a piece of paper or cardboard – it would be even easier to point to some exercises, some words or pictures. At the same time, the teacher will let their creativity work.

To sum up, it is important to state that the planned changes will affect the learning process in many various ways. The teacher's role will be to guide the pupils into the world of English by choosing the best and most enjoyable way.



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Perry and Croft: Masters of Comedy

Trevor Hill

A couple of things caught my attention in the last few months of 2014 and, as usual, they carried me along a stream of thought which gave me the inspiration for this month's article.

The two pieces of news were that the British **Army Reserve** (formerly known as **The Territorial Army**) was raising the age limit for older members to 52. This had raised comments from some people that it was becoming a "Dad's Army". To understand the meaning of this, it is perhaps necessary to look at the second piece of news which caught my attention: a film is currently being made based on an old British **sit-com** originally written by two men who created some of the most memorable



Trevor Hill



Trev is a graduate of Glasgow University, Edinburgh and Queen's Belfast. He mixes his classroom teaching with theatrical and musical activities and workshops. He currently lives in Olsztyn, Poland, where he teaches (at English Perfect school) Polish students, as well as Saudi Arabian students on the international EPIC programme.

British comedies of the 1970's and 1980's. The name of the show is *Dad's Army* and it was one of a number of hit TV comedies created by Jimmy Perry and David Croft, whose work I shall examine in this article.

Perry and Croft

Jimmy Perry (b. 1923) and David Croft (1922-2011) were writers who worked both individually and in collaboration with other authors, producing plays for TV, radio and theatre. Both served in the army during WW2 in the Royal Artillery. Both men saw service in Asia (amongst other places) and their wartime service formed the basis of some of their most memorable TV comedies. Their popularity



and success gained both writers the **OBE** in the Queen's honours list. David Croft also wrote some very popular TV shows with another writer, Jeremy Lloyd OBE (1930-2014), who sadly died in December 2014.

Although these writers wrote a lot of different things, I am going to look at their most famous TV comedies which, as well as still being funny, contain a lot of historical and cultural information which both teachers and students may find of interest. I think this might be particularly useful with the forthcoming film remake of *Dad's Army*.

Dad's Army

"Dad's Army" was the nickname of the wartime Home Guard force given the job of protecting Britain in the event of an invasion. Much of the force was made up of men who were unable to serve in the regular forces, often because of being too old... hence, the name "Dad's Army". Under-equipped and poorly armed, the Home Guard was often treated as a bit of a joke - rather unfairly, as they often served bravely and efficiently in times of Luftwaffe bombing raids ("**The Blitz**"), helping the **ARP wardens** during air-raids and manning anti-aircraft defences.

Jimmy Perry had served in the Home Guard when he was 16 and some of his experiences fed into the creation of the TV show. The programme was shown from 1968 to 77, with over 80 30-minute episodes. The format, as with all of their work, involved an **ensemble** cast having different adventures each episode. The programme finished with the titles "You have been watching..." and pictures of each of the actors. This was used on a number of different shows which Perry, Croft and Lloyd were involved with.

The opening credits used a song, *Who do you think you are kidding, Mr Hitler?* sung by Bud Flanagan, a famous singer from the wartime period. <https://www.youtube.com/watch?v=CEDWDAMRBeU>



The closing credits finished with the sound of an air-raid siren. <https://www.youtube.com/watch?v=jtlrKoaqJAE>



Dad's Army follows the (mis) adventures of a coastal unit of the Home Guard. The unit is made up of a number of old men and a younger member, Private Pike (based on the young Jimmy Perry), who is **mollycoddled** by his mother.

The older men include the pompous Captain Mainwaring (a bank manager by daytime), Private Walker (a **Spiv**) and a **doddery**, old veteran of the 19th century African campaigns, Corporal Jones. Each week, the troops would find themselves usually making a mess of whatever duties they had to perform, often engaging in rivalry with the local ARP warden (Air Raid Precaution) and other members of the community.

The writing of Perry and Croft has some wonderful dialogue. As well as the weekly catchphrases, such as Corporal Jones's "Don't panic! Don't Panic!!!" (as he begins to panic) and Captain Mainwaring's weekly criticism of young Private Pike, "Stupid Boy!", the interplay between the different characters produced some almost legendary lines. In one of the most famous scenes, the platoon capture a German U-Boat (submarine) crew. The U-Boat commander says he will take the names of all the Home Guard for when Germany wins the war. As he points at the young Home Guardsman, demanding his name, Captain Mainwaring shouts, "Don't tell him, Pike!"



This has been voted as one of the most popular moments of British TV comedy. <https://www.youtube.com/watch?v=YpMEI7wAQ6k>

Although it was originally shown over 35 years ago, I recently heard a story of someone in Britain being asked their name in a queue. Someone at the back shouted, "Don't tell him, Pike!"

Part of the appeal of the series when it was first shown was probably nostalgia as some of the comedy comes out of situations which would have been familiar to many who lived through the period, such as rationing for food or queuing. This makes me wonder how effective the new remake will be, as many of the references will not be easily understood by younger generations. A film was made once before, using the original actors (most of whom are now dead) but it wasn't a great success. The programme also had a board game based on it. In an event which could have been written by Perry and Croft themselves, the game based on a harmless TV programme was banned from being sold on E-Bay because it had Nazi swastikas on the front from the picture at the beginning of the show!

<http://www.dailymail.co.uk/news/article-1246724/Dads-Army-board-game-banned-eBay-inciting-racial-hatred.html>

It Ain't Half Hot, Mum!

Although David Croft had served as an officer in North Africa, Singapore and India during the war, it was Jimmy Perry's experiences as a member of an army concert party (soldiers who performed shows for other soldiers) in Burma which were the basis of the show *It Ain't Half Hot, Mum!* (IAHMHM). The title comes from a line in a letter of a young soldier writing home soon after arriving in Burma.



The show follows the trials and tribulations of a Royal Artillery concert party at the tail end of the war in the Far East. Like *Dad's Army*, the show used an ensemble cast but was notable for including non-white characters and actors. One of the most well-known characters was somewhat controversial, however, because it was a white man (Michael Bates) who "blacked up" to play Rangji Ram, a Sikh character. Although many people felt (and still feel) it was racist, Bates had been born in India and actually spoke Hindi as a child before he spoke English.

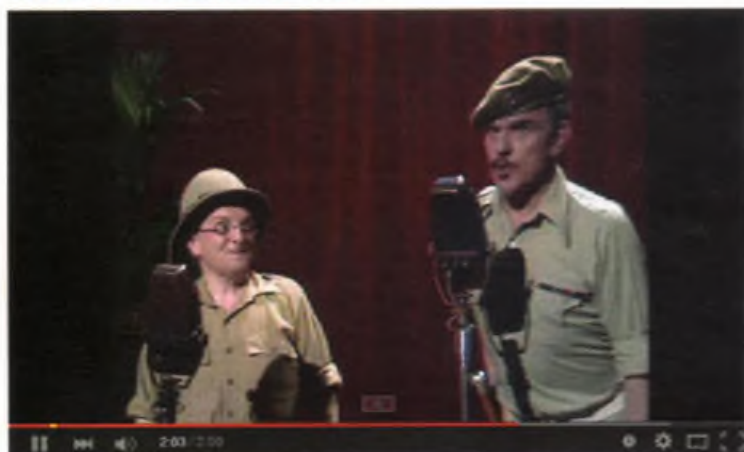
As well as the relationships between the natives and the British, some of the main comic themes are the tensions between different social classes of the soldiers. It has often been noted that social class is a common feature of British comedy (*Dad's Army*, *Steptoe and Son*, *Keeping Up Appearances*, *Monty Python*, *Blackadder*, etc.) and it is shown in various ways in IAHMHM.

One of the main characters in the show is the loud, tough Sergeant-Major "Shut up" Williams, a professional soldier from a Welsh mining background. Although an experienced soldier, he is now reaching the end of his career and feels it a little beneath him to be having to work with the very un-soldierly members of the concert party. His bad tempered shout of "Shut Up!" is what gives him his nickname. He is also rather irritated by one soldier who is university educated, Gunner Graham (Private soldiers are called "Gunner" in the Royal Artillery), often mocking his upper class speech and referring to him as "Mr La-de-dah Gunner Gray-ham!" ("La-de-dah" is used to describe something or someone which appears to be fancy or of a higher class). In one episode, the Sgt-Major has to dine with the **commissioned officers** and feels exceedingly out of his depth, not least because he has to ask Gunner Graham to teach him formal dining etiquette. <https://www.youtube.com/watch?v=8Y3TU6Ton34>





As mentioned, the programme is rather interesting for its inclusion of non-white Indian characters ("wallahs") as key figures. In one particular episode, Rangi Ram, who normally speaks of himself as "British" defies the Sgt Major when ordered to burn the Indian flag (the show is set shortly before India gained independence). The show also spawned a hit record when Windsor Davies (Sgt major Williams) and Don Estelle (the diminutive soldier, Lofty) performed an old 1940's song called *Whispering Grass* as their TV characters: <https://www.youtube.com/watch?v=10dmK7O-KSY>



Hi-de-Hi

Hi-de-Hi was a series about an English Holiday camp at the tail end of the 1950s and beginning of the 1960s. It played from 1980 until 1987. It used a similar style of ensemble cast as the other shows. Seaside holiday camps had been popular in Britain since before WW2 but became very successful in the post-war years. Some of the major entrepreneurs to open camps were men like Billy Butlin and Fred Pontin. In the post-war years, well into the 1970s, thousands of families holidayed at Butlin's or Pontin's camps.

These camps were **self-contained**, as they had **chalets** (small flats) and dining areas (campers could choose to get their meals at the dining hall or make their own). There were also facilities like swimming pools, games halls and theatres which showed cabarets each night. There were different shows, activities and facilities for children and adults. One of the great things was that the children could be supervised by the staff whilst the parents did something else. The workers in the camp often wore distinctly coloured coats. In Butlin's, they were red (redcoats). These workers did a number of different jobs, including entertainment and arranging activities. Many famous actors and entertainers began their careers in such camps. It is probably of no surprise to you to find Jimmy Perry once worked in a camp!

Hi-di-Hi follows the adventures of the staff of the (fictional) Maplin's holiday camp. The title comes from a call which the Yellow Coats call to campers. The reply being "Ho-di-Ho!" (You can still shout this in Britain and be sure of a response!) <https://www.youtube.com/watch?v=C3ZwNEte3Dw>



The usual themes of class are present (the manager is a middle-class University Professor whilst many of the others, particularly the Camp Host, Ted, are very working class); however, there is another aspect of the camp staff which is quite unique, although in some ways an echo of Sergeant-Major Williams in *IAHMH*. Just as that programme showed a wartime army in transition, *Hi-di-Hi* shows a Britain in transition as the camp holidays begin to lose the interest of the public (the last episode sees the camp close). There is also an interesting tension between some of the characters in that just as many young entertainers made their start in camps, a large number of older entertainers were going down the ladder of success and coming to the end of their career. One character in particular, Peggy the cleaning maid, dreams of being trained up to be a Yellow Coat. Like *IAHMH*, *Hi-di-Hi* had a hit single. The 50s style rock'n'roll theme song, sung by Paul Shane (who played Ted) was quite successful: https://www.youtube.com/watch?v=JOag3Fcig_Y



Other Shows

Perry and Croft wrote a number of other things. Together, they worked on *You Rang M'Lord*, which was set in an aristocratic house and followed the lives of the staff and family. It used a number of actors from earlier Perry and Croft shows (especially *Hi-di-Hi*). Unlike the earlier shows, it was 50 minutes long, whereas the others were 30 minutes. Obviously, the class-based comedy was central to the theme. Although it was popular, it was less successful than the previous shows. http://en.wikipedia.org/wiki/You_Rang,_M%27Lord%3F

David Croft also wrote a number of shows with Jeremy Lloyd. Two of the most popular were *Are You Being Served* and *Allo, 'Allo!*.

AYBS was set amongst the staff in a department store. The characters included members of the men's clothing section and the women's clothing section, as well as management and maintenance staff. Much of the comedy comes from the tensions between the characters, especially young Mr Lucas and the middle-aged Mrs Slocombe. There was also a large amount of innuendo; Mrs Slocombe's cat is always referred to as her "pussy". "Mrs Slocombe is having problems with her Pussy!

A particular character of note is Mr Humphries of the men's section. A flamboyant character, he is portrayed as a very **camp**, effeminate man with a heavy suggestion that he is gay (although it is never said). The age of the programme (1970s) meant that gay characters were often played by thus. The actor, John Inman was openly gay and became one of the most popular entertainers of British TV and theatre along with his camp persona. http://en.wikipedia.org/wiki/Are_You_Being_Served%3F

'Allo, 'Allo! was a comedy about the French resistance during WW2. It was a parody of a serious drama called *Secret Army*, about the Belgian resistance helping British aircrew escape the Nazis. *Allo, 'Allo!* mimicked certain characteristics of the show (both were set in a café under German occupation). The programme had a number of different characters, including the communist resistance, two British pilots, a British spy posing as a French policeman and speaking in an incredibly bad French accent (there are a lot of puns and word play based on this, such as his greeting, "Good Moaning!") and a group of high-ranking German officers and the Gestapo officer, Herr Flick. All characters are mercilessly sent up and the programme has been

hugely successful around the world. It has even been played as a stage show. http://en.wikipedia.org/wiki/%27Allo_%27Allo!

Perry and Croft and British Culture

As well as being funny programmes, the comedies of Perry, Croft and Lloyd are of interest for cultural reasons, especially from a historical viewpoint. These shows are set in very particular places and times. What makes them particularly special is that many of them, especially those written by Perry, are based on experiences of the writers and, as such, have a certain level of authenticity about them, especially concerning the language and social situations. *Dad's Army*, for instance, contains a lot of information about wartime Britain. Comments are made about rationing of food, queuing for goods, gas-masks, security and, of course, the actions of the Home Guard. It also shows people having ordinary, everyday jobs during the wartime. This was one of the reasons it was so popular (and why I am curious as to whether the new film will succeed); much of the audience had lived through these things or had heard about them from their parents and grandparents. *Hi-di-Hi*, although set in the 1950-60s, was still quite familiar to those, like myself, who had spent childhood holidays at Butlin's. For these reasons, they may be of interest to both teachers and students alike.

As well as the social aspects portrayed in the shows, including class, there is also the matter of (historical) portrayals of different groups, including women, different ethnicities and homosexuals. While *Dad's Army* and *Hi-di-Hi* do not have many (if any) Black or Asian characters, this is because it would not have been historically accurate to show many ethnic minorities because Britain didn't have large communities of Blacks or Asians at the time. Indeed, for many Britons of that time, the Black soldiers who came to Britain as part of the US Army were often the first non-white people they had seen. The majority of the Asian and Afro-Caribbean immigrants to UK came after the war, in the 1950s and 1960s.

In contrast, *IAHHM* has major characters who are Indian. These are not just token characters who are there for window dressing. Characters such as Rangi Ram are central figures in the show and not just figures of fun who are made to look inferior to the White characters. With an increasing Asian population in UK during the showing of the series, it was perhaps a major shift in TV writing.



However, as mentioned above, the shortage of high profile Asian actors meant a white actor, Michael Bates, played an Indian character. Today, this would be unthinkable and seen as "blackening up". Even at the time, there was some disagreement with it. It could be interesting to ask students about their views on such things, particularly with the popularity of shows like *Your Face Looks Familiar* (where celebrities are made up to look like famous singers, sometimes of different race and gender). Likewise, the portrayal of those with (suspected) homosexual preferences could also be discussed. Characters such as Mr Humphreys or Gunner "Gloria" Beaumont in *IAHHM* (a flamboyant actor who performs mostly in **drag**) are never specifically said to be gay (although it is often hinted at) and are almost always shown as being very effeminate. Even at the time, although such portrayals were common, there was some opposition to them. John Inman once said in an interview that he had heard a BBC official had said they should "Get rid of the poof!" after the early pilot episodes of *AYBS*. He also said he had had complaints from members of gay-rights organizations who felt he was perpetuating the old stereotype of gay men. Inman said he felt that he may have been helping the image of gays because the audiences liked his camp characters and were always positive about them. Indeed, he felt he had to camp up his characters so as not to disappoint the audiences. It may form the basis of an interesting conversation about whether such portrayals are archaic or offensive in today's world. Many of these shows of Perry and Croft have been shown around the world and your students may already be familiar with them. Likewise, I am sure

the new film of *Dad's Army* might create some interest. Episodes and clips from most of the shows are available on YouTube.

<http://www.dailymail.co.uk/news/article-2834094/Dad-s-Army-Maximum-age-limit-timers-soldiers-raised-52-leads-accusations-desperation-shambolic-figures-reserve-force-grew-20-YEAR.html>

BBC article on Croft and Perry: <http://www.bbc.co.uk/programmes/b04sp5hs>

Home Guard: http://en.wikipedia.org/wiki/Home_Guard_%28United_Kingdom%29

Dad's Army: http://en.wikipedia.org/wiki/Dad%27s_Army

Quotes from Dad's Army: http://en.wikiquote.org/wiki/Dad%27s_Army#Theme_song

New Dad's Army Film: <http://www.theguardian.com/uk-news/gallery/2014/nov/16/new-dads-army-film-cast-in-costume>

http://en.wikipedia.org/wiki/Dad%27s_Army_%282015_film%29

<http://www.dailymail.co.uk/news/article-2785646/So-plays-new-Dad-s-Army-Don-t-tell-em-Pike-Cast-tasked-bringing-classic-comedy-life-film-remake-revealed-one-notable-addition.html>

It Ain't Half Hot Mum: http://en.wikipedia.org/wiki/It_Ain%27t_Half_Hot_Mum

<https://www.youtube.com/watch?v=8Y3TU6Ton34>

<https://www.youtube.com/watch?v=oHuwMzt1WTc>

<https://www.youtube.com/watch?v=rKaSjBo3iVM>

Hi-di-Hi: <http://en.wikipedia.org/wiki/Hi-de-Hi!>

https://www.youtube.com/watch?v=JOag3Fcig_Y

Holiday camps: http://en.wikipedia.org/wiki/Holiday_camp



SŁUCHANIE

Zadanie 1 / 6

CD3-36 MP3-259

Usłyszysz dwukrotnie dwa teksty. Na podstawie informacji zawartych w nagraniu w zadaniach 1.1–1.6 z podanych odpowiedzi wybierz właściwą. Zakreśl literę A, B albo C. Zadania 1.1–1.3 odnoszą się do pierwszego tekstu, a zadania 1.4–1.6 – do drugiego.

Tekst 1. – Usłyszysz rozmowę dwóch przyjaciół.

1.1 According to the text

- A United are playing badly these days.
- B City are usually better than United.
- C United will win the match.

1.2 The referee

- A gave United a penalty.
- B gave City a penalty.
- C didn't notice anything wrong.

1.3 The conversation takes place

- A in front of the TV.
- B on the way home from the match.
- C at the stadium.

Tekst 2. – Usłyszysz wypowiedź nastolatki.

1.4 The bag the girl was given contained enough leaflets for

- A a day.
- B a week.
- C a couple of streets.

1.5 She delivered

- A all of the leaflets.
- B some of the leaflets, and threw the rest away.
- C none of the leaflets – she threw all of them away.

1.6 The speaker's intention is

- A to complain about her job.
- B to describe a bad experience.
- C to apologise for doing something wrong.

Zadanie 2 / 4

CD3-37 MP3-260

Usłyszysz dwukrotnie cztery wypowiedzi na temat życia w mieście i na wsi. Na podstawie informacji zawartych w nagraniu dopasuj do każdej wypowiedzi (2.1.–2.4.) odpowiadające jej zdanie (A–E). Wpisz rozwiązania do tabeli. Uwaga! Jedno zdanie zostało podane dodatkowo i nie pasuje do żadnej wypowiedzi.

- A I'd like to live somewhere quieter.
- B Our town is so boring!
- C I'd prefer to live in a city.
- D We need better public transport.
- E I've changed my mind about the countryside.

2.1	2.2	2.3	2.4

CZYTANIE

Zadanie 3 / 3

Przeczytaj tekst. Do każdego akapitu (3.1–3.3) dopasuj właściwy nagłówek (A–E). Wpisz odpowiednią literę obok numeru każdego akapitu. Uwaga! Dwa nagłówki zostały podane dodatkowo i nie pasują do żadnego akapitu.

Lost at Sea

- 3.1** Tracey Williams lives near the sea in Cornwall, south-west England. Every day, she walks along the beach and picks up litter. It's part of her campaign to keep the beautiful coastline clean. She finds rubbish. She also finds all kinds of things that have fallen from ships, including tiny little pieces of Lego, the famous plastic toys!
- 3.2** In 1997 a ship on its way to New York was passing close to the Cornish coast. During extremely bad weather, a huge box containing 5 million pieces of Lego fell into the ocean. Since then, little plastic figures have been turning up regularly on beaches in that part of the country. Experts say some of them could have travelled all round the world before completing their journey back to where they started.
- 3.3** There is even a Facebook page, 'LegoLostAtSea'. There you can see photos of the Lego pieces that people have found on beaches. The pictures are interesting and amusing, although it's not so funny for the environment. The little plastic toys will last for thousands of years, and all that time they will be a threat to wildlife, especially birds and fish that try to eat them.

- A Adventurous toys
- B Caring for the environment
- C Lost forever
- D Pollution and danger
- E An unusual collection

Zadanie 4 4

Przeczytaj tekst, z którego usunięto cztery zdania. Wpisz w luki 4.1–4.4 litery, którymi oznaczono brakujące zdania (A–E), tak aby otrzymać logiczny i spójny tekst. Uwaga! Jedno zdanie zostało podane dodatkowo i nie pasuje do żadnej luki.

Helping each other

About a year ago, Ella Thompson's grandfather became ill, and needed 24-hour care. He moved to a special care home near Ella's family home. When Ella went to visit him, she enjoyed chatting to the other residents too. ^{4.1} 'Some of them have no relatives,' she explained, 'and some have family who never visit.' Ella, who is 17, decided to do something about it, and she became a volunteer helper at the care home. 'Sometimes I just sit and chat, they show me photos and tell me about their lives. ^{4.2} They're good at listening. At other times I help

with their lunches, or walk in the garden with them – and last week I painted an old lady's nails! It was fun, I painted them bright pink and she was very pleased!'

Ella also helps the residents with modern technology. 'Now some of them can see their friends and families and chat to them even if they're on the other side of the world,' she said. ^{4.3} 'Marjorie Watson, the manager of the care home, praised Ella and said that she made a big difference to the residents' lives. ^{4.4} ' she added. He really enjoys sharing her visits with the other residents.

- A She soon realised how lonely many of them were.
 B Her grandfather is very proud of her.
 C It's such a simple thing, they just needed a bit of help.
 D I tell them about mine too.
 E Of course, the elderly can help young people, too.

Zadanie 5 3

Przeczytaj informacje o trzech osobach (5.1–5.3) i opisy czterech książek (A–D). Do każdej osoby dopasuj książkę, która najbardziej by jej odpowiadała. Wpisz odpowiednią literę obok numeru każdej osoby. Uwaga! Jeden opis książki został podany dodatkowo i nie pasuje do żadnej osoby.

5.1

Maisie

I'm looking for something to read on holiday, so I don't want to read anything too serious. I like books that are based on real events, and they must be full of adventure. I don't want to read about wars or violence – I want something that will make me laugh.

5.2

Roy

I love fantasy stories that are full of adventure – Lord of the Rings, for example – because they are so imaginative. You can really escape into a different world, and forget about your problems! I don't really like historical fiction, I have enough of History at school!

5.3

Jill

I like serious books that teach me something, and make me think about new things. I want to learn about places I've never been to, and find out about different kinds of people. I prefer fiction to fact, and I don't like love stories!

- A *Two Feet* is a delightful account of the author's grandmother, Mary, who cycled across India in the 1960s. Sandra Chapman has based her narrative on her grandmother's diary, and the result is a charming collection of entertaining and amusing stories.
- B Set in the American Civil War (1861–1865), *My Brother* is the result of years of careful research. This long (and sometimes complicated) novel is about two brothers who decide to fight on opposite sides. It's a thrilling story, but a tragic one, and well worth reading.
- C You won't be able to put it down. *Swindon and the Dragons* tells the story of a retired magician Swindon who wakes up one day to find out that the future of his country is in danger. Swindon will have to find dragons and visit places he's never been to until his adventure finishes with... Well, see for yourself. Easy to read and exciting – what's not to like?
- D Set in the early twentieth century and based on real events, *Hide Now* is the story of a young farm girl who follows her soldier boyfriend to the battle fields. Full of fascinating detail, this is a romantic and heart-warming narrative.

WYPOWIEDŹ PISEMNA

Zadanie 8 / 10

Wymagana jest pełna poprawność gramatyczna i ortograficzna wpisywanych wyrazów. Uwaga! Jeden wyraz został podany dodatkowo i nie pasuje do żadnej luki.

tooth	they	bad	talk	wait	take
-------	------	-----	------	------	------

To: _____
Subject: _____

Hi Jill,

We had such a terrible night – I think it was the ^{6.1} _____ night ever in our life. My younger brother Jimmy woke up in the middle of the night crying horribly. He was complaining about terrible pain in all his front ^{6.2} _____. My mum gave him some painkillers but they didn't help at all. Because my parents didn't know how to help him, they ^{6.3} _____ him to hospital. The doctor who examined Jimmy told ^{6.4} _____ not to worry. It was clear that Jimmy had an infection and he needed an antibiotic. I stayed at home but ^{6.5} _____ was horrible. It was definitely a very tiring night. Hope you slept well last night.

Love
Christie

5

7.1 The ballet dancer (miała trzydzieści dwa lata) when she stopped performing.

7.2 I've just had one piece of cake and I'd like (jeszcze jeden)

7.3 Tim won't go to sleep (*chyba że mama opowie*)
him a story.

7.4 My dad looked very tired this morning. He told me (*že nie spať*)
the whole night.

7.5 Czy jest dużo osób _____ from Spain in your group?

Zadanie 8 / 10

- wyjaśnij, dlaczego zdecydowałaś / zdecydowałeś się na zakup,
- opisz zalety nowego sprzętu,
- napisz, co zamierzasz zrobić ze starym sprzętem.

Podpisz się jako XYZ.

Rozwiń swoją wypowiedź w każdym z trzech podpunktów, pamiętając, że długość e-maila powinna wynosić od 50 do 100 słów. Oceniana jest umiejętność pełnego przekazania informacji, spójność, bogactwo językowe oraz poprawność językowa.

[illegible]



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- unikatowe lekcje na czas po egzaminie, zapewniające nauczycielowi i uczniom materiały potrzebne nie tylko do egzaminu, ale aż do końca roku szkolnego!

Sprawdzona struktura

CZĘŚĆ REFERENCYJNA

ma postać arkusza egzaminacyjnego na poziomie podstawowym i rozszerzonym, opatrzonego wskazówkami dla uczniów. W niej dowiadują się, jak wygląda egzamin oraz uczą się rozwiązywać poszczególne typy zadań.

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stanowi wyjątkową pomoc dla uczniów, którzy potrzebują przećwiczyć lub pogłębić znajomość zagadnień gramatycznych. Oprócz wyjaśnień w języku polskim, znajdują się tu również dodatkowe ćwiczenia.



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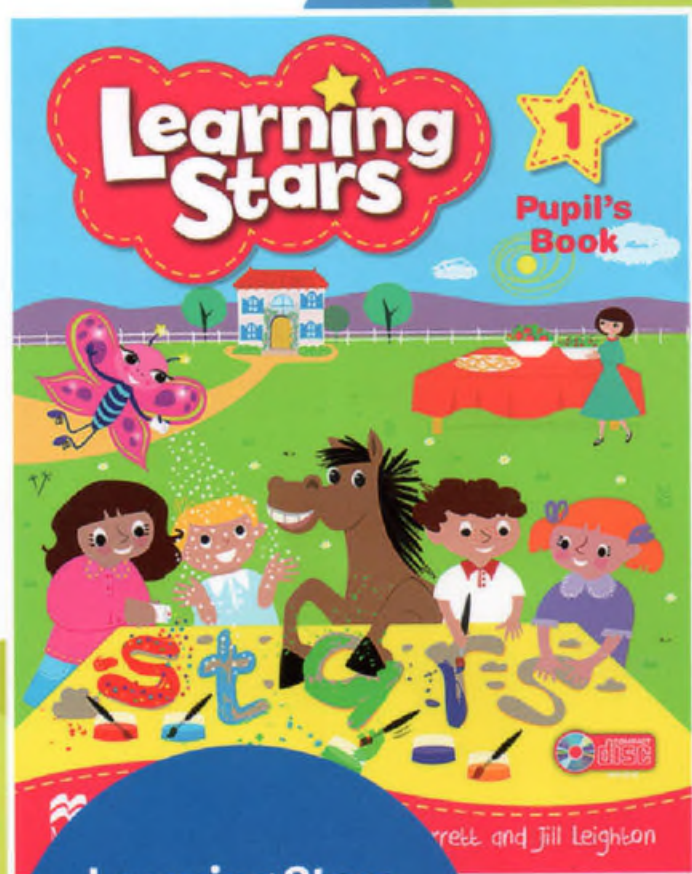
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Uczy języka angielskiego,
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zmysły, w najlepszy
możliwy sposób
– podczas zabawy!

